Saturday Review

MARCH 30, 1957 / 25¢

THE MORALITY OF POETRY
By John Ciardi

RECORDINGS

JOSEF HOFMANN: HAIL AND FAREWELL
By Abram Chasins

Julie Andrews rehearsing for Rodgers and Hammerstein's TV-production of "Cinderella."

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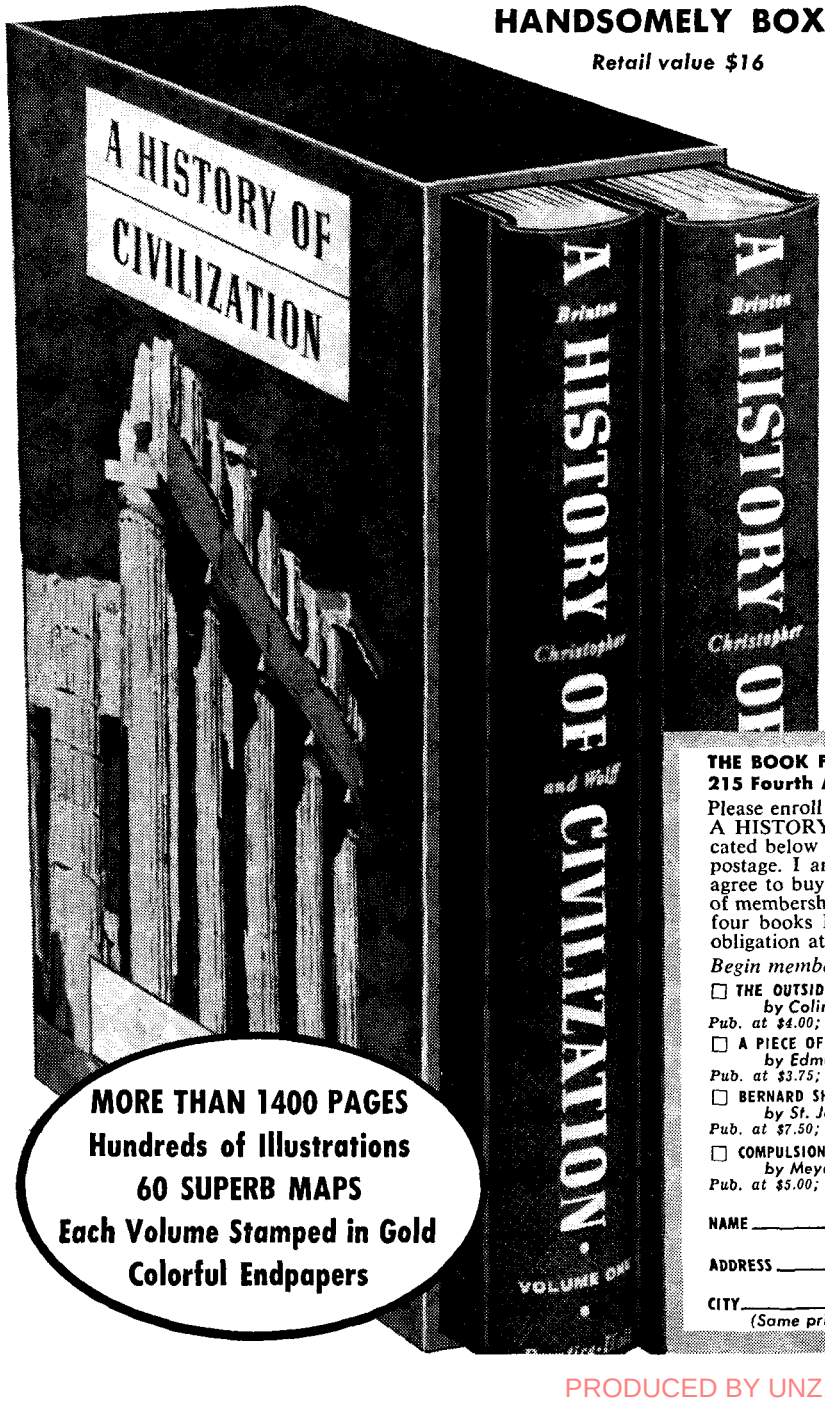

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A key to at least part of the enigma lies with the Essenes. This sect of some 4000 Syrian Jews was described in detail by many of the great Roman and Greek authors. Philo of Alexandria, Eusebius, Josephus and Pliny the Elder are among the Mediterranean writers who give us a wealth of revealing information about the Essenes.

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TRADE Winds

FAREWELL PERFORMANCE

IT WAS MORE THAN fifteen years ago—February 28, 1942, to be exact—that I wrote my first TRADE WINDS for *The Saturday Review*, and with a few brief times off for good behavior and general overhauling I've been hammering out the column ever since. That's a long stretch any way you look at it, and now the time has come, I feel, for somebody else to take over.

This, then, will be my last TRADE WINDS column—and one of the most difficult I've ever had to write.

My association with *SR* has been a wonderful experience, convincing me as it did that I had ample time to spare for extracurricular activities I never dreamed possible when I joined the staff. The whole delicious circle started the day that Henry Canby and Norman Cousins persuaded me that I could take an occasional lighthearted poke at the publishing business in print without "friendly" competitors beating my brains with a baseball bat. Furthermore, in the hours I was off writing, lecturing, and televising, my wife Phyllis caught the journalistic fever, too. I'm sure many of you have seen her monthly feature ("My First Job") in *Good Housekeeping* Magazine and her weekly pieces in *Newsday*. For all this we will be ever grateful to *SR!*

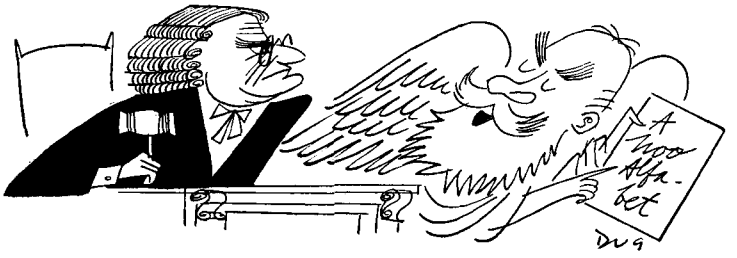
THIS MAGAZINE has undergone momentous changes in the past fifteen years—and, indeed, so have I. What I miss most about the dedicated old *Saturday Review of Literature* is those wise and gentle friends, Amy Loveman and William Rose Benét, who taught the rest of us the infinite values of patience and moderation. The solid growth of *SR*'s circulation and the widening of its appeal have proved that the addition of all the new departments was thoroughly justified—if, indeed, not mandatory. I never have become completely reconciled to the expansion of my own publishing house either. In many ways it was more fun when we were publishing only the Modern Library and an occasional press book at "random," and I knew every employe by his first name. To be considered a success nowadays you must keep growing and growing—but it has its disadvantages!

The best part of conducting TRADE WINDS, of course, was that it gave me a platform to air my likes and dislikes, and I will always be grateful to the editors for giving me absolutely free rein in this respect. I hope my successor will let me contribute a broadside now and then when the need to get something off my chest becomes simply overpowering.

THINK IT'S EASY to keep a magazine prospering in these days of spiralling overheads? Here are just a few that have bitten the dust in the space of one generation: *Adventure, Ainslee's, American, Blue Book, Century, Collier's, Green Book, Judge, Literary Digest, McClure's, Munsey's, Outlook, Pictorial Review, Popular, St. Nicholas, Scribner's, Smart Set, System, Top Notch, Woman's Home Companion, Young's.* And more are tottering on the brink.

GEORGE BERNARD SHAW was a very rich man when he died—and that was before "My Fair Lady" royalties began pouring in, too. Capriciously, he left a very considerable portion of his estate to a group, obviously foredoomed to failure, determined to alter and "simplify" the alphabet.

The British Museum, the National Gallery of Ireland, and the Royal Academy of Dramatic Art, convinced with ample justification that they could employ these funds to better advantage, promptly instituted legal proceedings to set aside the "alphabet" provision of Mr. Shaw's will. Seemingly, their efforts have been crowned with success—after prolonged hearings in the Chancery Division of London's High Court of



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This trick's on you!

A bucket of water over the door is one of the risks of April Fool's Day. But being tricked on *other* days is something else again.

Yet that's what happens as far as your taxes are concerned. Part of your taxes are used to help pay the cost of electric service for customers of federal government power systems.

First, your taxes help build the federal power plants that produce electricity for these people. Then, you have to be taxed *more* because they don't pay all the taxes in *their* electric bills that you pay in *yours*. People who get electricity from the TVA, for example, pay less than *one-fifth* of the taxes on electric service that you pay.

Next time you hear someone talk in favor of federal government electricity, ask him about the trick it plays with your taxes (and his). Chances are, he'll stop talking and start thinking. *America's Independent Electric Light and Power Companies**

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HIGHLIGHTS OF REPORT TO STOCKHOLDERS

	1956	1955
NET SALES and other receipts	$123,725,731	$105,978,076
Total Costs and expenses	111,001,862	96,028,239
Net income before taxes on income	12,723,869	9,949,837
Provision for taxes on income	6,700,000	5,270,000
NET INCOME FOR YEAR	$ 6,023,869	$ 4,679,837
NET INCOME PER SHARE (Based on average number of shares outstanding)	$ 3.01	$ 2.82
Average number of shares outstanding	1,998,226	1,660,750
CASH DIVIDENDS declared	$ 2,884,460	$ 1,835,922
Income reinvested in the business	3,139,409	2,843,915
Payroll and other employee-benefits	42,968,826	36,936,294
TOTAL ASSETS	99,722,258	89,587,643
Current assets	71,244,969	62,920,623
Current liabilities	19,452,380	18,134,354
Long-term debt	18,168,707	19,178,291
Earnings reinvested in business, Dec. 31	30,565,571	28,206,162
STOCKHOLDERS' EQUITY	$ 61,261,171	$ 52,274,998

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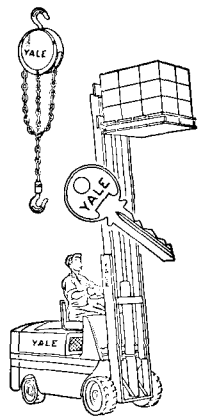

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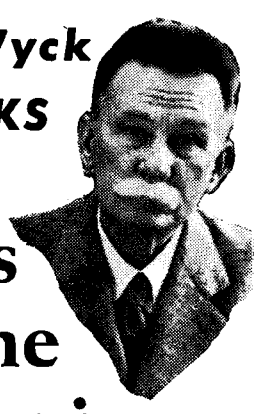

Days of the Phoenix

THE NINETEEN-TWENTIES I REMEMBER

SINCLAIR LEWIS, Dreiser, Paul Rosenfeld, Thomas Wolfe, H. L. Mencken, Diego Rivera, the staffs of *The Freeman* and *The Dial* were among Van Wyck Brooks' friends and Westport neighbors in the turbulent twenties. He delightfully combines personal reminiscence and literary history in this continuation of *Scenes and Portraits*, the book which Lionel Trilling called: "A work of notable charm and unquestioned interest . . . his life in letters has been of the greatest significance, of a significance that, for our time, is perhaps unique."

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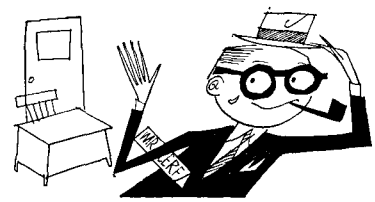
Justice that frequently convulsed capacity audiences with laughter.

The presiding Justice obviously took a dim view of Shaw's proposals, and his heartfelt cries of "What nonsense!" disconcerted proponents of the new alphabet. Nor were they cheered, upon declaring that its name would



be "Shavio Phonetica," to have his lordship boom, "Sounds like a safety razor."

For a full report, I refer you to the London *Times* of January 17.

IT WAS IN LONDON, TOO, that the staid publishing house of Blackwell received a rush order from a customer in the Isle of Wight for one copy of Gladstone's "The Unifornication of Italy." . . . National Book Award committees to the contrary and notwithstanding, I still think that John Hersey's "A Single Pebble" was far and away the most distinguished new American novel of the year. . . . Of all the upcoming spring novels I've read, my favorite is Marjorie Housepian's warm and enchanting "A Houseful of Love." . . . Those enlightened Georgia legislators determined to prohibit interracial sports and to impeach six members of the U.S. Supreme Court for ruling against segregation are invited to answer this "Black Boy's Question," by B. Jo Kinnick of California:

When I check out my robe and harp
And turn in death's pale shroud,
Which way in Heaven should I turn
To find the Jim Crow cloud?

WHEN HARPER'S PERSUADED Kip Fadiman to compile "An American Treasury" for them for publication in the fall of 1955, they assigned a smart but relatively unknown young instructor from Columbia University to assist him in his labors—a fellow named Charles Van Doren. Now look at him! This proves that the way to become famous is to work for a publisher. . . . The *Trib*'s superb, longtime book-review editress, Irita Van Doren, incidentally, is now lovingly referred to as "Charlie's Aunt." . . . Possibly encouraged by the meteoric career of Mr. Van Doren, David McDowell and Ivan Obolensky are launching a publishing house of their own, promptly nicknamed DMD and O by the Madi-

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son Avenue contingent. Their office address: 219 East 61, New York. Their mood: receptive. . . .

MATT BILLER SUBMITS a few additions to the Charleston, S. C., dictionary:

TARRED: Plum bushed.
DOUGH: What opportunity comes knocking on.
ROW: The noise a lion makes.
AARON: Usually done by the aaron-boy.
SHOW: Positive and absolute.
POACH: The poor man's verandah.
FOE: What comes after three.
GNAW LENS: The place where they have the mardi gras.

IN HIS BREEZY AND OFF-BEAT novel called "Father Juniper and the General" (Morrow), James Norman tells how the intrepid General Braga transformed his grubby little Mexican village into a Mecca for American tourists. A movie outfit had invaded the area to shoot a bullfighting epic, but the art director, of course, had decided that the main street didn't look "Mexican" enough. So, regardless of expense, he had constructed a set that satisfied his own preposterous notion of a typical south-of-the-border scene. General Braga was not the man to let this flimsy, abandoned set stand idle. Behind it he constructed a few sketchy bedrooms and toilets, hired a press-agent—and presto, tourists seeking "atmosphere" came trotting. (I use the word advisedly.) . . . Another group of tourists—in Las Vegas this time—blinked their eyes when one luckless literary agent lost, on successive evenings, $50,000, $70,000, and $90,000 at the gaming tables. A croupier gasped finally, "Where do you get all that money you're losing? From a pump?" The literary agent socked the croupier right on the nose. "I'll teach you," he said, "to call my wife a pump!"

AND SO I REACH THE END of this particular line. Good luck to the next conductor of TRADE WINDS, and my thanks and blessings to you all.

—BENNETT CERF.

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1200)

RUSSELL:
PORTRAITS FROM MEMORY

My bicycle smashed, I had to return by a very slow train. At every station, Shaw with his bicycle appeared on the platform, put his head into the carriage, and jeered. I suspect that he regarded the whole incident as proof of the virtues of vegetarianism.

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AND

WAGE INFLATION

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The Saturday Review

MARCH 30, 1957

THE MORALITY OF POETRY

Devotion and Discipline vs. the Pushbutton

By JOHN CIARDI

THE AMERICAN culture has developed a number of institutions that systematically encourage, and even give social prestige to, the shallowest possible view of poetry. Our Poetry Societies fluctuate between the society columns and the book-review page, but tend always to specialize in the frothy genteel. Some of our leading "quality" magazines still regularly publish as poetry a kind of counterfeit sentimentality that might once, with some minor changes of vocabulary, have made its way into the pages of *Godey's Lady's Book*. A number of our sovereign states still appoint a poet laureate—always, as far as I can determine, a writer from the vanity-press lists.

My acquaintance with the poetry features of our newspapers is far from total, but I have looked about me, and I have yet to find a single regular columnist or feature writer on any of our large-city newspapers who is competent to discuss more than the spelling of poetry. (I must certainly exclude that rare good man, Harvey Breit, from whom one can always expect both perception and wit.) Occasional reviews by guest specialists in the Sunday *New York Times* and *Tribune* begin to discuss poetry in viable terms. Yet after some years of sampling the editorial-page poems of the daily *Times* and *Tribune* I have not yet been able to find a poem that rises above a heavy-footed mediocrity. In fact, by a kind of Gresham's Law, the bad poetry drives out the good. Real poets refuse to submit their work to those pages.

The trouble with all of these institutions, and with their too-general endorsement by the School System, is that they make it possible for a well-intentioned person who is "interested in poetry" to be offered any number of socially endorsed counterfeits without ever experiencing a real poem. If the canvases at the Metropolitan and at the Museum of Modern Art were to be locked up, and made available only in newspaper reproductions, the consequent death of esthetic standards would be about comparable to what these institutions are doing to the sense of poetry in our culture.

If this sort of thing is what the "general reader" thinks he wants in the name of poetry, let him have it. The right to be wrong is a blessed democratic gift, and may the Constitution guarantee it forever. But if it is no offense to accept counterfeit money, it is still an offense to try to pass it on. Let the admirers and the writers of hobby-verse believe what they please, but they have no right to expect the poets to confirm their foolishness. Unless the poets hold counterfeit sentimentality in contempt, they become incapable of uttering their own devotions.

A stunning example of the poet's necessary contempt occurs in Yeats's "Adam's Curse." I am writing from Rome without my books about me and I must quote from memory throughout this article, but I believe I can avoid major misrepresentation:

> A line may take us hours maybe;
> Yet if it does not seem a moment's thought
> Our stitching and unstitching has been naught.
> Better get down upon your marrow bones
> And scrub a kitchen pavement, or break stones
> Like an old pauper in all kinds of weather;
> For to articulate sweet sounds together
> Is to work harder than all these and yet
> Be thought an idler by the noisy set
> Of bankers, schoolmasters, and clergymen
> The martyrs call the world.

Yeats is insisting clearly enough that the best of the world's work is done by the poets, whereas those spokesmen of the literal values, bankers-schoolmasters-clergymen, are no more than a "noisy set." W. H. Auden in his elegy "In Memory of W. B. Yeats" says it differently but says about the same thing. He notes the brokers "roaring like beasts on the floor of the Bourse" (the "noisy set"

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scorned) and carefully disassociates poetry from them:

> poetry makes nothing happen.
> It survives
> In the valley of its saying where executives
> Would never want to tamper. It flows south
> From ranches of isolation and the busy griefs,
> Raw towns that we believe and die in. It survives,
> A way of happening. A mouth.

And he adds later in the same poem that time, nevertheless, "Worships language and forgives / Everyone by whom it lives."

Yeats, in his poem, goes on to a related affirmation when he has one of his characters say:

> To be born woman is to know,
> Though it's not taught to us in school,
> That we must labor to be beautiful.

I take this to mean—among other things but emphatically—that the values Yeats defends have to do with the rescue of one's human attention from trivia and mindless conformity in order that that attention may be applied in a life-shaping way.

One could mine English poetry, past and present, for similar examples, but these will serve to make clear enough the existence of a basic difference between (in Yeats's terms, and I mean to keep those terms throughout the present discussion) the world on the one hand and poetry on the other.

If I have succeeded in establishing an acceptable distinction, I have attempted to do so in order to suggest that the real difference is a difference of morality. I have no ambition to define the world's morality for it, nor can I in any all-inclusive sense define the poet's for him. It may still be valuable, however, to discuss some principles of the poet's morality that are crucial to the success of a good poem while remaining generally unrecognized by the world as true primary values. An awareness of "this other morality," moreover, will provide one way of measuring the essential difference between the work of a poet and that of a hobbyist in metrics.

Let me skirt, for the moment, all argument for or against popular morality. I simply make the point here that poetry is independent of that morality, as it is of general good character or social standing. Villon, despite all his failures as measured by the world's morality, emerges as a poet, and Robert Southey—every reader's choice as the best Sunday-schoolteacher in English Literature—does not. If there ever was an original Tom o' Bedlam, his song is forever in the memory of the English language, but who reads the songs of Henry the Eighth? Baudelaire wrote "immoral" poetry and Swinburne found himself in serious trouble for translating it into Victoria's English, but Baudelaire will remain part of the indispensable knowledge of the human race long after students begin to forget which country Victoria was queen of in which century. Like it or not, poetry has never depended upon the approval of the world's morality, manners, or caste systems. The fact seems to be, in fact, that more poems die of decency than of any other one cause.

Assume, if you please, that Baudelaire was indeed an immoral man. If, then, his work has become one of the values and resources of the race—a fact that seems clearly beyond argument at this point—what gives it value? To be sure, he was a poet and knew how to use words, metaphors, rhythms, and poetic structures to marvelous effect. But for the sake of the argument, let us even assume the monstrous untruth that poetic gift is merely ornamental and not of the essence. By what values did this "immoral" man seek the truth of his own life?

Peter Viereck's poem "Poet" contains some pertinent observations on this point. The poem is a tribute to Baudelaire based on two sentences taken from Baudelaire's "My Heart Stripped Bare": "All created form, even that created by man, is immortal. For the form is independent of the material, and it is not the particles that make up the form."

Clearly, this is a statement of devotion. In speaking of creation "even by man" Baudelaire is certainly putting man next to godliness by virtue of the fact that he, too, can give immortal shape to things, his own life among them. But to make a thing that will endure forever is a terrible responsibility. The very title of Baudelaire's piece—"My Heart Stripped Bare"—identifies one essential element of that responsibility: the maker must be uncompromisingly honest. Social niceties, received views on conduct, respect for established social habit, all the lures of easy sentiment must be brushed aside. Propriety and social glibness may be the measure of all things at a cocktail party or at the Thursday Group Meeting, but the hu-

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THE CITY AND THE SINGERS

"Poets in a Landscape," by Gilbert Highet *(Knopf, 267 pp. $6.50), recalls some of the greatest Roman poets by describing the places where they lived, recreating their characters and evoking the essence of their work. It is reviewed by Francis Godolphin, professor of classics at Princeton.*

Gilbert Highet.

By Francis Godolphin

GILBERT HIGHET'S "Poets in a Landscape" is a fascinating and delightful book. Any reader who has ever been in Italy will at once start making plans for the next trip, so skillful is the evocation of Italian landscapes of the Roman period, and so revealing are the magnificent photographs of the present. The successive beauties of Italy from the Middle Ages to the present are so unobtrusively worked into the texture of the narrative that one feels the richness and variety of the whole sweep of Italy's history without feeling oppressed by the range of knowledge displayed or by the gaps in one's own background. This, however, is only part of Highet's achievement. He has taken the best of the Roman poets (with the exception of Lucretius) and helped the reader feel some intimacy with their lives and works in the setting of Italian city and country. The account of "Vergil's Tomb" illustrates the "symbolic value" of many of Highet's identifications—as anyone who has wandered in the little park outside Naples can testify. Like the houses where Horace and Juvenal may have lived, it is imaginatively true to the nature and character of the poet and serves to bring one closer to his spirit.

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man unconscious that reads the poem in the still midnight of immortal feeling is beyond social gesture. Be damned to all else: the poem must be real to its midnight.

And, exactly here, we may identify the first anti-social morality of the poet. It is, of course, anti-social only in short range terms. It is *against* its contemporary (and ever-shifting) proprieties in order to be *for* what is longest and truest in man's awareness of himself. The genteel, then as now, will not find Baudelaire bearable, but centuries from now that midnight-man will still be there to read and to learn some of his own life from the reading.

Viereck's treatment of this theme speaks the essence of that morality which compels the poet without quite being recognized as a morality by the world at large. In what precedes the passage I quote here, Viereck develops the theme that the poet, by the disciplines of his form and of his imagination, holds things in order. Viereck compares Baudelaire to a king who had ruthlessly driven all shabby elements from his court and kingdom. The instant the king dies the exiles begin to plot again the old chaos of the slovenly:

> Words that begged favor at his court in vain—
> Lush adverbs, senile rhymes in tattered gowns—
> Send notes to certain exiled nouns
> And mutter openly against his reign,
> While rouged clichés hang out red lights again,
> And refugees report from far-flung towns
> That exclamation marks are running wild,
> And prowling half-truths carried off a child.

The whole of Viereck's catalogue of esthetic (and intellectual) corruption is worth study, but it is especially to the point that he has selected clichés as the central prostitution. It has always been an astonishment to me that people of the highest moral principle in the world's terms will yet abandon themselves willingly to the immorality of the cliché.

For a cliché is not only a sinful slovenliness; it is an enemy of mind and hope, and it is not only a prostitution but a theft. Nor can the case be put, honorably and accurately, in milder terms. Every morality must be bound by both a blessing and a damnation, and on this point, within the morality of poetry, only damnation will serve. Our mass-media journalism, our collapsing educational system, and the insanities of the Madison Avenue-Hollywood axis have already put us in sufficient danger of becoming a mindless generation. If our poets and would-be poets are to be encouraged in such slovenly thefts within their own imaginations, then a primary cultured force for good intellectual order is seriously weakened. The ultimate sin of the mind is the failure to pay enough attention.

It is exactly at this point that one may locate the essential difference between the kind of morality that binds the poet and that which seems to operate in the general culture. The Christian tradition recognizes seven deadly sins, which I take to be another way of labeling seven moral failures. Of them, the culture at large seems to have an adequate sense of pride, envy, wrath, avarice, gluttony, and lust, but seems to be relatively unaware of Acedia. We translate Acedia as "sloth," but that translation tends to blur the essential meaning. "Sloth" tends to suggest mere physical slovenliness. Acedia is quite something else—it is the failure to pay sufficient attention to one's de-

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The evidence for the accounts of the various poets' relation to their native districts or presumed villas and farms is carefully cited in the notes. The poets' biographies, however, are often built on what may very well be common themes of elegiac poetry, particularly in the chapter on Propertius.

Highet's poets are Catullus, Vergil, Horace, Propertius, Tibullus, Ovid, and Juvenal. They vary markedly in their relation to the landscape of their places of origin which are scattered about Italy, and in their relation to Rome to which they were all drawn in spite of their diverse origin. To the city of Rome, diverse, variegated, alluring, and illusive, Mr. Highet has devoted his final chapter in an effort, largely successful, to conjure up for his reader something of the nature of the city which has, for thousands of years, stirred the eyes and minds of its visitors.

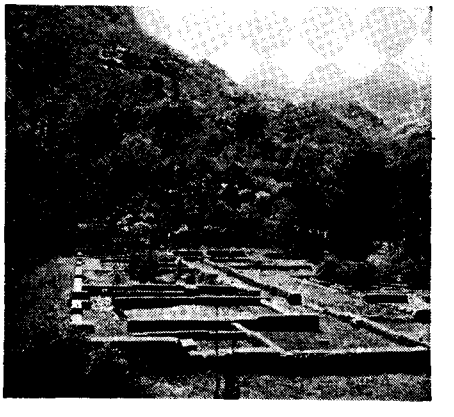
All the poets are not treated with equal sympathy and understanding. Despite many perceptive comments on Horace, the chapter on him opens with a number of clichés which mar the treatment. On the other hand, admirers of Propertius (especially those whose admiration is largely based on Pound's "Homage to Propertius") will nowhere else find such a vital supplement to their understanding as here, both in Highet's interpretation of the poet and in his translations of elegies from the fourth book.

With Ovid, Highet's recurrent use of the word "naughty" seems unfortunate at the least, and perhaps fatal to a just appreciation. The fascination of Clodia, especially the fascination of the details of Cicero's oration against Clodia, dominate the chapter on Catullus just as the woman dominated the poet. This contributes to an unusually exciting and interesting account, largely introduced for its own sake.

Catullus's eagerness to get away from his hometown, Verona, and on to Rome is symptomatic of the force which produced great poetry, irreconciliable conflict, and ultimate personal destruction in all of the Roman poets except the greatest, Horace and Vergil.

Highet has also, in passing, extended the exploration of English poetical forms for translating Latin poetry into contemporary idiom—as did Leishman in his recent "Translating Horace." The use of an accentual system of six-foot iambics and five-foot iambics for the translation of elegiac couplets is particularly successful in freeing the reader from the misleading effect of English heroic couplets. Although the six-foot iambic in English may be most satisfactory for the translation of hexameter as used in Latin epic, it is almost too ample for the translation of the hexameter as used in the "Satires" of Horace and the "Georgics" of Vergil.

This volume also provides a most effective anthology of English translations of these seven Roman poets, an anthology not of snippets or purple patches but of whole poems or extended passages which give a real sense of the author's style and treatment—not merely of nature but of life and love.



Ground plan for Horace's house.

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votions. It has many faces, but its essence is an intellectual haphazardness that springs from not caring enough. In the Middle Ages, interestingly, it seems to have been the sin most feared by the monks: the fear that they had not paid enough attention to God.

No failure of poetic morality (and of artistic morality in general) can be more fundamental than the failure to pay enough attention to the nature and requirement of one's chosen form. To perform sloppily for high causes and high moral issues is both an affront to the cause and issue, and as thoroughly bad as performing in this way for low causes and issues.

So to the fundamental difference between one morality and the other: the world tends to recognize six deadly failures and to pay little attention to the seventh. The poet, finally, has to care only about the seventh. It is not at all necessary for him to scorn the other six, but granted that he has talent enough, his work will finally live or die on his ability to keep his attention in disciplined and self-consuming order.

Let the writers on "subjects"—and those would-be defenders of poetry who seek in it the loose affirmation of shabbily stated principles of high moral purport but low esthetic integrity—let them learn once and for all that the only subject of any poem is the kind of attention it brings to bear on the universe or on its least sliver. A poem may or may not have a "surface subject," but if it does not have as its central activation a motion of the attention that creates an ordered form then it is no poem, and what it does is shabbily done.

I have several times before used an example from the poetry of Elizabeth Bishop to illustrate what I mean at this point. The passage I have in mind is from a longish poem called "The Fish." Miss Bishop describes how she caught the fish, held it out of water, and began to look at it. Here is what she says about the fish's eye:

> I looked into his eyes
> which were far larger than mine
> but shallower and yellowed,
> the irises backed and packed
> with tarnished tinfoil
> seen through lenses
> of old scratched isinglass.

I read that passage to a convention of schoolteachers once and said that, as far as I knew, it was the best job of looking at a fish's eye in the whole range of English poetry. To which, of course, one teacher replied: "So what? What is so important about looking at a fish's eye?"

The fact is that anything significantly looked at is significant. And that is significant which teaches us something about our own life-capabilities. The function of detail when ordered by a human imagination is to illustrate the universe. One comes away from Elizabeth Bishop's poetry not simply with a miraculously observed and drawn image, but with a new idea of the possibilities of his own senses. The eye of the ignorant sees nothing. Only mind can apprehend the visible, and the eye can only register what the mind is able to perceive. Elizabeth Bishop's description literally lets us see a fish's eye, but beyond that literalness it teaches us what we ourselves will be capable of if we manage our imaginations with sufficient devotion, and if we are sufficiently ruthless toward any cheapening substitute for the real thing.

To achieve that ability to experience and to transmit experience in experienceable terms is the labor and the devotion and the morality of the poet—his "labor to be beautiful." An element of that morality is to scorn loose talk about the "large significances" of the poem. The poet is ready for "large significance" only as he has learned his art. To try to short-cut to the big-message by way of slurred details is to guarantee that the poem is a counterfeit. A poet is responsible for every last detail he allows into his poem. Nothing is too small to matter. There are accidentals, to be sure, but every accidental must be passed on by his principle of selection, and it is of the essence of his moral commitment that he insist on keeping that selection uncompromising. I submit it to be true of all of English poetry, that only those poets who have most cherished the close fact of things and the discipline of their art have been able to make enduring statements of human values. Art is the mentality of human passion. Without mind enough, which is to say without gift enough and discipline enough, passion is mush.

The true poet can have only scorn for those who call upon him to deliver pretty stereotypes. If that is what one wishes, he can buy it with four-color illustrations from Hallmark. One thinks, for instance, of those who cried throughout the war-years for another poem like "In Flanders Field"—as if the poets among those who were sitting in the blood or the boredom of the actual war could turn popular affirmations off and on at will like the smile of a politician.

The true poet can submit to anything before he can submit to the falsification of sentiment. But whether one concurs in the "surface subject" or not, if he cares at all about poetry he must realize that the surface subject is not the poem. I would grant, as in the case of a poet as talented as is Roy Campbell, that it is possible for the kind of mind offered in the poem to be so repulsive that one can almost regret the fragments of gift it possesses. That, however, must be left for another discussion, the basis of which would be that such a man as Campbell has gift but abuses it. The fact still remains that a poem written in true devotion to itself—rather than in some sort of split devotion to an over-riding sentiment—cannot be anything but an affirmation. There is no such thing as a negative creation if the creation is built on a ruthless devotion to order.

There is also society's reward in this, whether or not society is willing to be aware of it. The very fact that there have always been men among us who have chosen to be ruthlessly moral about language may well be the greatest single blessing a man inherits by being born into a civilization. No one guards the language as poets do—guards it, refreshes it, and restores it. (In speaking of language, one of course assumes the subject to include the perception and the discipline and the joy of what language is capable of expressing. One intends, in fact, nothing less than the total process of living with real awareness.) Without the poets to guard the language it would fall apart in the mouth, and with it the very possibility of social communication. When a language falls apart a nation is finished.

Let one example illustrate. I find hardly a schoolboy these days who can distinguish between "intra-" and "inter-" or between "democracy" and "republicanism." Yet almost all can distinguish meaningfully between "glory" and "grandeur." They can do so because Poe drew that distinction so well in "To Helen" that the words grew firm on the public tongue. May something teach that schoolboy—and his mother and father—more of the distinctions time will require of all of us. Poetry could do it, if the world would allow poetry to come to him as the real force and order of living that it is when it observes its own morality. It seems doubtful that the world is so inclined,

(*Continued on page* 34)

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—Bettmann.

Arabian astrologers—". . . the cradle of our civilization."

"The Most Important Spot on the Globe"

"Mid-East: World Center, Yesterday, Today, and Tomorrow," edited by Ruth Nanda Anshen *(Harper. 386 pp. $6.50), is a symposium by authorities on the currently troubled area. It is reviewed by J. C. Hurewitz of Columbia University's Near and Middle East Institute, author of "Middle East Dilemmas" and other books.*

By J. C. Hurewitz

AT LEAST five multi-authored volumes on the Middle East have appeared in the United States in the past five years. Each has focused on a particular subject: the Great Powers (Harvard), culture (Princeton), social forces (Social Science Research Council), law (Middle East Institute) and Islamic civilization (Chicago). A sixth has recently been published which is devoted not to a particular subject, but to a loosely conceived geographic coverage of the area. In view of the events of the last few months, the appearance of one more such volume is certainly welcome if it adds, as does this one, to the store of reliable information available to the layman on a part of the world that seems likely to become the major point of friction between East and West.

Despite its timeliness, however, and despite its many excellent contributions, Ruth Nanda Anshen's "Mid-East: World Center, Yesterday, Today, and Tomorrow" suffers somewhat from the editorial theory that has produced so many of these Middle East miscellanies. There is no more than a handful of American experts on the region, and therefore it remains substantially underdeveloped as a province of scholarship. If you assemble the specialists and let each tell his story, the end product, the theory runs, cannot fail to exceed the sum of its parts. The theory is hardly ever proved by the fact. Such collections are almost invariably uneven, and what they gain in authority, depth, and discernment, they too frequently lose in continuity, readability, and coherence.

The present volume is no exception, but it does have its considerable virtues. It is the seventh in the "Science of Culture" series, whose earlier volumes were addressed to such diverse topics as freedom, science, and the family; it is the first to deal with a geographic area. More than half of the eighteen contributors to "Mid-East: World Center" may be classed as eminent in their respective fields, which range from archeology, religion, and the history of science to contemporary politics and economics. From their pens the reader has every reason to expect authoritative discussion. He will not, in some cases, be disappointed.

E. A. Speiser lives up to his customary standard of excellence, bringing alive the Mesopotamian Valley at the dawn of literate history in brilliant and reliable brevity. Samuel Hugo Bergman's reflective essay presents the state of Israel as a philosophic symbol of "the Jew at home with the world and humanity." If a choice has to be made between the two chapters by Ernest Jackh, the discussion of geopolitics surpasses that of Turkey. An octogenarian who after more than a half-century of specialization still writes with youthful ebullience on the Middle East, Jackh also collaborated with Dr. Anshen in planning the volume.

In a persuasive chapter on the transition from religious to national law in Islam, Majid Khadduri demonstrates that the Arab states are not likely to imitate the Turkish legal revolution. For the Turks merely naturalized Islamic canon law at an advanced stage in their history and could therefore put it aside easily, whereas for the Arabs the Muslim legal system formed "an integral part of their cultural heritage." Nabia Abbott explores the status of woman in medieval Islam and the rise of the modern feminist movement, arraying testimony to correct widely held "misconceptions," largely associated with the Western image of the harem.

The Middle East is set apart from other underdeveloped regions, in the

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view of Charles Issawi, by "its intense aridity and its vast oil deposits. Its misfortune is that, whereas the oil seems to be localized, the aridity stretches from one end of the region to the other." With this as the burden of his theme, Issawi presents a competent but non-technical and lively introduction to economic and social problems besetting the Middle East.

George Lenczowski arranges his data on political institutions in a fresh and meaningful manner, although the evaluation suffers from a rigidly constitutional and formalistic frame of reference and the application of Western canons of judgment. Lenczowski's weakness is Bernard Lewis's strength, for this discerning British scholar appraises Middle East institutions in their own historical context, in this case placing Communism and Islam under intense, almost microscopic scrutiny.

But the Lewis chapter raises a question that often vexes collections of this kind. Various pieces in the book have appeared elsewhere in different guise. Such repeat performances are clearly allowable, for the emphasis here is not on originality but on popularization of scholarly research. Yet, since full attribution has been given in the Lewis article, one can only wonder why the fact was not mentioned that George Sarton's chapter on science in medieval Arab history was also reproduced verbatim, in this instance from the Princeton miscellany entitled "Near Eastern Culture and Society."

This is not a disqualifying objection, however, and neither is the fact that there are some grievous lapses from professional standards of scholarship and lucidity in the article on Middle East oil and the one on education in Egypt. We have here a conscientious, illuminating, and often provocative review of the history and contemporary problems of what is at the moment the most important spot on the globe. The Middle East has been called the cradle of our civilization; if Americans can learn more about the area from books like this, there may be less chance that it will become the grave of our civilization.

—Bettmann.

Arabian Library, *c.* 1000 A.D.

A Mid-East Bookshelf

EGYPT'S LIBERATION: A Philosophy of the Revolution. *By Gamal Abdul Nasser. Public Affairs Press.* $2. These three essays, originally written in 1953 as magazine articles, reveal—especially the last chapter, which presents the case for Egypt's expansionist program in Africa as well as in the Arab and Muslim worlds—how the Egyptian dictator has since hewed to the line.

THE IDEAS OF ARAB NATIONALISM. *By Hazem Zaki Nuseibeh. Cornell University Press.* $4. A useful and systematic study, long overdue, of the ideological premises of Arab nationalism, drawing heavily upon original Arabic materials but somewhat aridly related.

THE PAKISTANI WAY OF LIFE. *By I.H. Qureshi. Praeger.* $4. A stimulating cursory introduction to manners and institutions in this divided land of a divided subcontinent by a former Minister of Education and current visiting professor of Islamic History at Columbia University.

DE LESSEPS OF SUEZ. *By Charles Beatty. Harpers.* $4.50. A vivid and timely, if not always accurate, biography of the creator of the Suez Canal Company.

ISRAEL AND THE UNITED NATIONS. *Prepared by a study group of the Hebrew University of Jerusalem for the Carnegie Endowment for International Peace. Manhattan Publishing Co.* $3. A penetrating analysis of the state's evolving policies at the United Nations within the larger context of Israel's international politics.

TURKEY IN MY TIME. *By Ahmed Emin Yalman. University of Oklahoma Press.* $4. An informal and personal narrative of Turkey's revolutionary transformation in the past half century by one of its closest observers, an American-trained journalist.

—J. C. Hurewitz.

ENGLISHMAN IN EGYPT: Gerald Sparrow's ecstatic report on the "New Egypt" called **"The Sphinx Awakes"** (Putnam, $4.50) was locked up at the printery midway between President Gamal Abdel Nasser's brave seizure of Suez and Israel's march into Sinai. As a result Mr. Sparrow, a British lawyer and ex-judge on the Bangkok International Court, has been caught with his predictions down.

The judge's judiciousness may be fairly tested by the large number of the conclusions in his book which have already been proved wrong even before publication. He believed, for example, that the Israelis would never be able to locate the Soviet weapons which Nasser was cunningly hiding in the desert. He felt sure that the Egyptian Army, reinvigorated by Nasser's magic, was supremely capable of resisting all attack. He expected Nasser's Arab "allies" to rush to Egypt's aid. All this, of course, was howlingly refuted last November when the Israelis captured virtually the entire Sinai peninsula in four days and not a single Arab outside Egypt fired a shot.

Judge Sparrow stints his praise of all things Egyptian only when they rub up against things British. Thus his sole complaint against Nasser's feeble educational "reforms" is that they have cut down the teaching of English as a second language. Otherwise, Mr. Sparrow clings to the resolution, taken on his first night in Cairo, "to base my book, in so far as I could, on Egyptian information and contacts." His dithyrambic survey of Egypt's dubious progress in land reform, economic development, political virtue, and other internal problems relies almost textually on *yards of Cairo handouts. His analysis* of the Egyptian-Israeli dispute comes straight from Arab League pamphlets.

For a learned jurist, the judge is swayed by remarkably slim evidence. His main point—that the West must eventually reckon with a mighty Arab Federation "under the guiding star of a resurgent Egypt"—springs bodily from Nasser's own feverishly self-revealing "Testament." Judge Sparrow (like Nasser) sees Arab unification as inevitable because of similar language and religion. He ignores the myriad cleavages which have so far prevented even the internal unification and stability of a single Arab state. He is entirely unaware that the one factor which might really make an Arab colossus inevitable would be the West's continued appeasement of its shadow.

—Hal Lehrman.

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FICTION

The Insidious Superman

"The Master," by T. H. White *(Putnams. 256 pp. $3.50), is a fantastic tale of two children held prisoner by a set of mad scientists, the chief of whom has an intellect so lofty he is unable to think, much less speak, in English.*

By Basil Davenport

THE publishers of T. H. White's new book "The Master" hint on the jacket that they may risk a comparison with "Treasure Island"; and while no man should be held responsible for his blurbs, Mr. White's own dedication, to a monogram which can be read as R.L.S., suggests that "Treasure Island" was indeed his inspiration. Certainly, it is more nearly an adventure story than anything else he has given us: a boy—with a twin sister, this time—kidnapped and held prisoner on a remote and rocky island where they discover that they have blundered into the midst of a vast and mysterious conspiracy. It is a promising idea; but what is to be the nature of the menace? What is the mid-twentieth-century equivalent of pirates? Mr. White has answered himself by saying, "Mad Scientists!" By this decision Mr. White has committed himself to writing what is at least a form of science fiction.

Now science fiction has many forms, some of them (and those not the worst, as I have publicly maintained) having a good deal more to do with fantasy than science; still, if your villain is using "vibrators" whose effect is first to produce various minor disturbances and ultimately to annihilate all matter within range—if you are going to write anything which makes as much of even hypothetical physics as that, you ought to know enough science to avoid gross errors. Mr. White makes fun of an imaginary issue of *Life* magazine showing a scene in outer space with "men in rubber suits blowing themselves hither and thither with compressed air, regardless of the fact that there was no air to blow against."

There is also the fact that Mad Scientists, like Bug-Eyed Monsters, are a good deal out of fashion in present-day science fiction. But that could be overcome by a writer of genius, and Mr. White has very nearly done so, by the sheer audacity of his conception. His particular villain, the Master, is 157 years old. He has made some discovery, incomprehensible to us common mortals, about the identity of time, space, and matter; and his intellect is so lofty that he has long found it almost impossible to think, and therefore to speak, in English. He used to be able to speak Chinese, since it is not a noun-verb language; but for years now he has been able to think only in the language of mathematics. Only when he has drunk enough to set most men babbling can he utter a pithy phrase, probably in Latin. That is what a super-scientific villain ought to be!

And yet for a good part of his 157 years he has been planning to make himself dictator of the world, hollowing out a desert island and filling it with his vibrators; and yet it is only when he has launched his threat and started his vibrators going, in low gear, that he comes across the problem, which he has never considered, of how he is to receive the submission of the world's governments and peoples and what he is to do with it when he gets it. Surely we are entitled to expect a little more foresight than that! Another difficulty is that, like Superman in the funny papers, the Master is so powerful that nobody can oppose him, and there can be no real suspense. At just one point the boy-hero seems to have found his Achilles's heel, and we think we are going to see Jim Hawkins in the apple barrel; but the boy is baffled by what, coming when it does, can be called a pure accident. In the end the Master is overthrown by another accident.

IT IS a pity that the structure of the book is so weak, for many of the scenes and characters are filled with Mr. White's inescapable charm and humor. The Master's sanctum, hollowed out of the living rock, and furnished like a London house in the Eighties ("The top visiting-card read Mr. and Mrs. Charles Darwin") is a delicious invention. The children and their dog are winning. And the temporarily frustrated naturalist in Mr. White comes out in some superb pictures of sea-birds. Since its charm is obvious, and its weaknesses need a little analysis, it will probably be a success with children; and if so, it will be in excellent company.

T. H. White—"audacity of conception."

Puritan Romance

"The Dark Stranger," by Dorothy Charques *(Coward-McCann. 352 pp. $3.95), is the story of Mistress Elizabeth Devize and her growing attraction to a young Captain in Cromwell's army.*

By Edmund Fuller

THE troubled England of Cromwell's Protectorate is the background of Dorothy Charques's new novel "The Dark Stranger." The book is of the superior order in the historical field. It carries a romantic plot of great charm, restraint, and appeal, nicely held in balance with a story rooted in the political and religious strife of the time.

Mistress Elizabeth Devize is the daughter of a man who had died fighting in Cromwell's Parliamentary army. Now she is compelled to live with her aunt, Dame Alys Cuttler, a fanatical Royalist whose calculating hatred of all that touches Puritanism, Parliament, or Cromwell, appears to have no bounds. It is whispered of Dame Alys that she practices black arts.

The novel seems to me to be poorly named, deriving its title from a peripheral aspect. Elizabeth is conscious of the occasional presence in and about the home of her father, Cherryburn, of a dark stranger, who is too much the "heavy" of this plot, and by that token the least real or inter-

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esting person in it. Sir Rafe Gilles, Royalist, lecher, daredevil, practitioner of hideous demonic arts, is the stranger. He is also the paramour (that good old word which occasionally, as here, seems just right) of Dame Alys.

Her own conviction, loyalty to her father, and finally a growing attraction to youthful Captain Swallow, of Cromwell's Horse, bind Elizabeth to Parliament's cause, against the pending invasion from Scotland of armies aiming to set Prince Charles Stuart on the throne from which his father had been toppled, headless. Captain Swallow is one of the truly engaging figures of the book. This Puritan soldier is tolerant, as courteous as any cavalier, sober and quietly effective, endowed also with a sometimes wry humor and grace. His adeptly underplayed love story is genuinely winning.

The rural barbarisms of witchcraft and black masses are well manipulated and controlled, never spilling all over the place as with the finger-painting sensationalizers who practice the costume romance.

An intelligent projection of the conflicts of beliefs and principles, in state and church, runs throughout, but is perhaps at its most effective in certain scenes between Swallow and a gentle, scholarly uncle of Elizabeth, Sir Edmund Charnock. Here the best types in the Parliamentary and Royalist parties clear the air of bigotry and fanaticism to show the dilemmas of the English people.

"The Dark Stranger" is generally well-peopled, absorbing, and illuminating. Except for the weakness of delineation of its title figure, it has great merits. It has well-managed melodrama at moments, a classic flight-journey by Elizabeth and her loyal, taciturn, servant, Hubert, and at the close, the great defeat of Charles, at Worcester, by Cromwell. As this good story ends, we would not guess how destiny lay with Charles.

BUMPKIN ON BROADWAY: Richard Bissell, co-author of a smash Broadway musical ("The Pajama Game") has written a wryly funny novel called **"Say, Darling"** (Little Brown, $3.95) on the subject of writing a smash Broadway musical. And although the author prefaces matters with the customary denial that the characters resemble anyone living or dead ("they are all too lovable"), certainly he has given a pungent reality to what must be one of the most ephemeral businesses in existence. Between the time that a self-styled bumpkin named Jack Jordan arrives in New York with only his cynicism and a contract to guide him, and the moment that he goggles at his first weekly royalty check (3% of $50,000) —there are sieges of grueling work, even more grueling lunches, doubt, tedium, and countless discords.

It would seem at first that Jordan's country skepticism is well-founded, and shortly he will be back in Indiana in the iron foundry game. His producers have no money, and his composer's greatest musical effort thus far is a juke-box favorite entitled "Chief of Love." ("From care I'm getting such relief/Since you became my darling Chief.") But the money is eventually raised, the score turns out to be delightful, and "The Girl From Indiana" finally rolls into Boston and opens with a resounding thud (" . . . a compendium of theatrical clinches"). What makes it a hit in New York ("A luscious lollipop of a show") is Mr. Bissell's story, and one of those Broadway imponderables that makes tranquilizers so popular. "Say, Darling" is acid, humorous, and edifying, though Mr. Bissell's habit of baiting the slickers and touting the yokels is occasionally tiresome.

—MARTIN LEVIN.

THE NUBILE MIDWIFE: "The Midwife of Pont Clery" (John Day, $3.50), a veritable soufflé of a book by Flora Sandstrom, records the impact of a new

(*Continued on page* 33)

Pick of the Paperbacks

POET IN NEW YORK. *By Federico Garcia Lorca. Translated by Ben Belitt. Evergreen.* $1.45. The poet's first venture out of his native Spain brought him to 1929 depression-ridden New York. These strange, surrealistic poems, in a new translation by Mr. Belitt and introduced by Lorca's biographer Angel Del Rio, are a striking departure from his more familiar gypsy lyric verse.

PIERRE OR THE AMBIGUITIES. *By Herman Melville. Evergreen.* $2.45. This dark, symbolic novel written after "Moby-Dick" concerns a noble young man who marries his illegitimate sister.

THE NATURE OF THE WESTERN WORLD. *By Vera Micheles Dean. Mentor.* 50¢. A new book by the editor of the *Foreign Policy Bulletin* which discusses the problems of some two dozen non-Western countries as related to their own history and traditions.

BLACK ANGER. *By Wulf Sachs. Evergreen.* $1.75. A case history of a South African witch doctor, by a psychoanalyst-journalist, which tells a fascinating story about a man caught between the forces of the city and the jungle.

WHAT AM I DOING HERE? *By Abner Dean. Signet.* 25¢. A cartoonist's original and discerning look at the denizens of civilization stripped down to their psyches.

ANDERSONVILLE. *By MacKinlay Kantor. Signet.* 75¢. The 1956 Pulitzer Prize-winning novel telling of the agony of an infamous Georgia prison camp during the Civil War.

ALCHEMY. *By E.J. Holmyard. Pelican.* 85¢. An English scholar's account of chemists, charlatans, mystics and their persistent attempts to turn base metal into gold.

REALM OF THE INCAS. *By Victor W. Von Hagen. Mentor.* 50¢. A history of the fabulous Incas, their culture and advanced civilization, by an American who has explored the lost worlds of South America.

HENRY IV: Part One. *Edited by M.A. Shaaber.* **HENRY V.** *Edited by Louis B. Wright and Virginia Freund.* **RICHARD II.** *Edited by Matthew Black. Pelican.* 50¢ each. New additions to the Pelican Shakespeare Series.

AFTER THE FIREWORKS. *By Aldous Huxley. Avon.* 35¢. A lurid cover illustration belies the hard brilliance of four stories, originally titled "Brief Candles," by the British satiric novelist.

LOVE AMONG THE HAYSTACKS. *By D.H. Lawrence. Avon.* 35¢. Seven short stories which display the passionate lyricism of one of the century's most gifted writers. The jacket is garish.

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JAPAN

Romance, Oriental Style

"Five Women Who Loved Love," by Ihara Saikaku *(translated by William Theodore de Bary. Charles Tuttle, Rutland, Vt. $2.75), is a collection of five novelettes dealing with love which, although they are modern in tone, were first published in 1686.*

By Faubion Bowers

"FIVE Women Who Loved Love," by Ihara Saikaku, has the distinction of being the first classic novel of Japan to appear in English since Lady Murasaki's "Tale of Genji." While one is miniature and the other grandiose, one is more recent, the other archaic, the two works bear favorable comparison for their compelling interest and expert rendering of the far away and far off into contemporary English. Saikaku transports us back to the Japan of 300 years ago—his Japan of Kabuki and courtesans, of warriors and commoners engaged in commercial struggles and occupied with love. It was a time when Japan was in isolation. Western trends in any field were faint if existent at all. Japanese civilization was at its truest, and, in my opinion, at its highest. During this period we see Japanese writing techniques at their clearest, naked as it were within their indigenous, native genius.

". . . mirroring of life."

Here we come to the most extraordinary aspect of "Five Women Who Loved Love." This book, which first appeared in 1686, is amazingly close to the modern day novels coming out of Japan. The peculiar touches and colorings, the staccato sentences, the attenuated plots, the reliance on situation rather than character development, and the strangely exact mirroring of contemporary life as the writer sees it, all of which persist today, are proved by this classic novel to be the core of Japanese literary style. By reading Saikaku we end with a deeper understanding of modern Japan and with a firm knowledge that the present is contained within the past.

"Five Women Who Loved Love" is a collection of five novelettes, each consisting of a series of fragmentary anecdotes. Nearly all of them concern love, as the title indicates, and many of them are erotic—but it is eroticism without being pornography, sexuality without ever losing the elegance that history and graceful writing endow. I think some of the most felicitous lines I have read in a long time appear in the opening story:

> Seijuro had been familiar with the ways of love since late in his thirteenth year . . . the women of pleasure numbered eighty-seven, and there was none he had not known. The vows of love written during his affairs might have been bound into a thousand packets, and the fingernails his mistresses had sent as pledges of their devotion were more than a ditty box could hold.

Many of the situations are contrived. For instance, there is a factitious beauty contest, one couple is driven to love by a thunderstorm, a good man is seduced accidentally by a respectable wife while her husband is away. Perhaps the most amusing of all is the woman who is so intent on a man (who is only interested in other men) that she disguises herself as a young boy and lures him in that way. Incidentally, the couple lives happily ever after. And the reader who reads this fine book will have a happy experience, the delight of which will not soon leave.

—Bettmann.

". . . elegance that history . . . endows."

Latterday Classics

"Modern Japanese Literature," edited by Donald Keene *(Grove. 440 pp. $4.75), completes a two-volume anthology of great Japanese writing, with selections from the prose and verse of the last eighty years. Earl Miner, our reviewer, teaches at the University of California at Los Angeles.*

By Earl Miner

WITH the publication of a second handsomely made anthology called "Modern Japanese Literature," Donald Keene has completed what may be called the standard canon of Japanese literature translated into English. Here is the work of some of the best translators of our generation, an excitingly rich collection of modern Japanese literature, concise prefaces to most of the writers, and a historical introduction by Mr. Keene.

Translations and anthologies are notoriously defenseless preys for the critic, so that anyone with the courage to anthologize translations has need of both an unusual literary sensitivity and a thick-skinned indifference to critics. Mr. Keene may be fairly criticized in a few instances, but his book is on the whole disarmingly unique. There is simply no one to compare him with. He deserves the accolade due to superb showmanship—he has provided the public with what it has long needed and desired almost without knowing it.

The selections in the anthology are interesting for themselves, their va-

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—N. Y. Public Library Picture Collection.

Monkeys—Post-Ashikaga Idealistic School.

riety, and the total picture they give of Japanese literature becoming modern under conditions of great social upheaval. Something of the variety and greatness of modern Japanese literature can be suggested by enumeration of a few of the finest selections: "Growing Up," a lyrical story of pre-adolescence in the Nineties; an amusingly graceful new translation of Natsume's story of "Botchan," an ill-starred and ineffectual Huck Finn; Nagai's evocation of a place, generation, and nation in "The Sumida River"; Kokomitsu's terrifying and Kafkaesque "Time"; Kawabata's superb delineation of woman in "The Mole"; "Firefly Hunt," a brief glimpse into Tanizaki's masterpiece, "Thin Snow"; and the disturbing postwar vision of such writers as Dazai and Mishima.

All this is only a fraction of the rich store of fiction in this book. The drama, by contrast, is disappointingly dull. We are reminded again that, apart from a few great medieval dramatists, the Japanese stage is more creative in acting than in writing.

Some of the poetic selections are little less than inspired. Natsume's Chinese poem, "Self-Derision," is a fine discovery. Miyazawa's great if wild vision is at last sampled, and four of Saito's waka are rendered with an astonishing vividness. How universal even the short haiku has become can be seen in Nakamura's Japanese "Paradise Lost" in seventeen syllables:

> The sky is the blue
> Of the world's begin-
> ning—from my wife
> I accept an apple.

These translations have the true literary aura—they create a new demand while satisfying an old need. The new demand is for more such translations but, in dispassionate retrospect, one is distressed by the lack of proportion in the two anthologies. Mr. Keene expects surprise, he says in his preface, from readers who note that this anthology covering eighty years is as long as the previous one representing fourteen centuries. Perhaps he should be prepared for stronger reactions than surprise. In terms of English literature, he has given us one volume from "Beowulf" to Arnold, another from Bulwer-Lytton to J. D. Salinger. His explanation for this disproportion in terms of the gross weight of printed books since 1868 seems disingenuous. Let us hope that the success of these anthologies will encourage him and his publisher to return to the older literature.

The most important thing about this volume is the rightness of the selections and the moving beauty of the translations. Something like proper recognition has been given Mr. Keene's associates in this second volume, but it does not detract from their contribution to say that he has earned, as few compilers before, a place in the literary history of two nations. Japanese literature is now our literature, and with a contemporaneity and power beyond expectation or belief.

THE JAPANESE: A MISTY VIEW: The difficulty in writing sensibly about the Japanese would vanish in a moment if Westerners took the trouble to learn their language or at least a little of their history—if, in a nutshell, we stopped writing about the Japanese as if they were children. When the exotic, precious, bumbling, and superpolite Japanese are replaced by characters equal or superior to the writer in adult sweep, whether of intelligence or villainy, then and only then will we have transcended that romantic image which is a condescending insult to a nation.

Hazel Severson McCartney's book, **"In the Gray Rain"** (Harper, $3.75), partly succeeds in transcending the stock image. Such a chapter as "Wind in the Pines" honestly conveys her difficulty in understanding Japan. The antics of children are convincingly portrayed in "Nests in the Cryptomerias." The escape-artist chicken in "Red Berries" is humorously memorable. And the students' letters in "Dear My Teacher" plumb real depths. In short, scene and incident are drawn with a firm touch, and the descriptive details are convincingly genuine.

If one requires no more, the book deserves praise. Unfortunately, however, the characterization of the Japanese lacks this genuineness. There is also some reason to think that Mrs. McCartney did not understand Japanese as well as she thought. The verbless pidgin English of the first chapter and the lame transcriptions of Japanese pronunciation are affronts to both languages. And the broadcast sprinklings of "honorables" suggests a too-distant fascination with the language.

The romantic characterizations and the language barrier are, however, but symptoms of a larger deficiency, a lack of basic comprehension of the Japanese as human beings.

—Earl Miner.

ORIENTAL MISH-MASH: John D. Yohannan, who offers a course called "Oriental Literature in Translation" at the City College of New York, has conceived the interesting but self-defeating project of gathering into one handsomely printed volume, **"A Treasury of Asian Literature"** (John Day, $7.50), a collection of the sacred and secular literature of all Asia. In order to display "its infinite variety, rather than its development within national bounds," he has adopted an unconventional arrangement whereby some twenty-five selections from the literatures of Arabia, Persia, India, China, and Japan are shuffled together under the headings (not mutually exclusive) of Story, Drama, Song, and Scripture. The effect is one not so much of infinite variety but of a finite confusion. Among works of enormous length, like the Indian "Marabharata," and others of extreme brevity, like the Japanese *haiku*, the editor has been forced to alternate in his choice between the indispensable and the merely representative. The resulting jumble of wholes and parts, of the voluminous and the minuscule, may serve to perpetuate, rather than dispel, that notion of East and West as "spheres of mutual ignorance," which the editor deplores, for it obscures those essential differences (more marked in literature than in politics) between the peoples of Asia.

—Charles E. Hamilton.

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The Answer to George Orwell

By Donald Barr

THE author of "1984" and "Animal Farm" has slipped unnoticed into greatness, at a moment when the world he tried—as bitterly as a surgeon without knives—to save is busy with other reputations and the man himself is dead. Greatness comes to writers at such moments. He may never again be as famous as he was in the late 1940s, when he seemed almost the only writer who could explain what all that dingy turbulence was leading to; but from now on one cannot be a really educated man without knowing a little of him.

A very tall, pale, gentle Englishman with a moustache that looked as if he had chewed away the lip behind it, Eric Blair, who called himself George Orwell, was a good hater. He hated the intellectuals, though he was a literary critic. He fiercely hated the Communists and fiercely condemned what he called "the pansy-left"—"all that dreary tribe of high-minded women and sandal-wearers and bearded fruit-juice drinkers who come flocking towards the smell of 'progress' like bluebottles to a dead cat"—but he was a Socialist. He hated the ruling classes, because they were classes and because they ruled, but he hated them also because they were impostors and did not rule. He hated cant and lying and cruelty and jargon, and he called one essay "Politics vs. Literature"; but he was always a political writer.

He died at forty-seven of a neglected lung ailment. It is said that he had persistently given away his rations during the war; and after the war, when he might have relaxed from the austerities, he went to live, or perhaps not to live, in the Hebrides under the driven Atlantic skies.

Now that he is dead, he is becoming more and more influential, and his influence is of a very peculiar sort: it almost seems as if everyone wants to argue with George Orwell—argue not with the ideas he tried to get a hearing for, but with his facts, with his casual opinions, with the tenor of his private feelings—not argue with his readers *about* him, but argue with the man seven years dead. As one reads the new books supposedly about him by John Atkins, Lawrence Brander, and Christopher Hollis, one says first: "They do not love him enough, and that makes them dull." Then one has the curious impression—especially in Mr. Hollis's study—that these are testaments in reverse, the wishes of the living addressed to the dead.

George Orwell—". . . more and more influential."

One sign that George Orwell has become great is that now critic after critic solemnly publishes the mistake that he was—as the *Times Literary Supplement* said last summer—"more important as a man than as a writer." His writing is dismissed as "very good journalism" now out of date, while his private character is supposed to be what is edifying. The same mistake was made about Dr. Johnson; it is made about any man who is highly characteristic of his age. The critics sense, rightly, that the topical usefulness of his work is no longer what counts, and wrongly assuming from habit that his work was essentially topical, they conclude that the importance they can still feel in him must come from his virtuous practices or his eccentricities.

Orwell's work was *not* essentially topical, as we can see if we compare his first novel, "Burmese Days," published in 1934, with his last, "1984," published fifteen years later. In that interval, a hellish revolution in politics took place, and the possibilities of total despotism were demonstrated, yet the two books are startlingly similar. Their fable is the same.

Orwell was a political writer, but in the same sense that Dostoevski was a political writer, as we shall see when we chronicle his opinions.

"Burmese Days" indeed seems to have the vices of political journalism. Everyone in it is so *unmitigated*—heavy Ellis with his hatred of natives, doomed Veraswami with his love of white men, U Po Kyin with his incredibly explicit intrigues. Its weakness lies in its pamphleteering approach to human nature. Its strength lies in its fable, which is a fable of the defeat of Good by Evil. Flory, the protagonist, is a commercial hanger-on of a huge power operation, the British Empire. He is trapped in his race, a white man set above natives. The stress of his personal vision of decency destroys him morally. He is betrayed by those who know of his sex life. He cannot face obloquy. He cannot bear losing the shallow girl whom he loves and who throws him over in trouble. He shoots himself.

In "1984," a brilliant book with its touches of grotesque—"Under the spreading chestnut tree / I sold you and you sold me"—and its hard deathbed energies, everyone is unmitigated too, but human nature, such as it is, is treated with artistic respect. The parable is of the defeat of Good by Evil. Winston Smith, the protago-

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The Saturday Review

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Feminism and the Household Novel

THE feminist revolt in America against what the ladies were pleased to call male domination was well underway in the 1880s, when Carrie Nation wielded her axe and Amelia Bloomer shocked Washington parading with a parasol and a costume consisting of short skirt and long, loose trousers gathered closely at the ankle. It was finally admitted that women had not only ankles but legs. Actually, the women of the Northern states had been vocal for a long time before they threw down the gage of battle in lecture halls and sewing circles. The revolution began in 1848, with the first Convention for Women's Rights at Seneca Falls, New York, which announced after a long battle of words that "the history of mankind is a history of repeated injuries and usurpations on the part of man toward woman, having in direct object the establishment of absolute tyranny over her." This was, of course, met with masculine derision or anger, but the Civil War brought Northern women forward into a more arduous public life. Beginning with the disaster at First Bull Run mothers and daughters in farmhouses and towns were not content to stay at home making bandages. They had read the legend of Florence Nightingale and, as Walt Whitman witnessed, they found their way to the battlefields and filthy hospitals of Washington.

There has been a revival of interest in the novels of the female writers of the 1850s and 1860s. "Energy was the one desideratum of the New England, soft, and sprightly brood," Van Wyck Brooks wrote. "None of the brood mildly raged to the tune of Mrs. Sigourney, whose writings filled fifty-seven volumes." A few women, mostly New Englanders, discovered the pleasure and easy charm of the household novel. All they had to do was to elaborate and romanticize at great length on their own sheltered domestic lives. They were, to put it mildly, prodigiously successful. It is fabulous but true that from 1850 through 1860 nearly half of the twenty-seven novels which rose to the rank of best-sellers were written by American women.

Today we can only regard most of them with scorn. Only one of the lady novelists was to have enduring fame, Harriet Beecher Stowe, whose "Uncle Tom's Cabin" was the best-selling novel of all time. Other possible exceptions might be Louisa Alcott with her "Little Women," beloved by two generations of young girls.

The strange metamorphosis of "Uncle Tom's Cabin" is one of the oddities of fictional literature. Helen Papashvily in her recent book, "All the Happy Endings," convinces the reader that Mrs. Stowe had no intention of attacking the South, though she wrote "Uncle Tom's Cabin" in what might be called a fury of concentration and inspiration. All the horrors of slavery are recited in that world-famous book; but Simon Legree, the monster who whipped Uncle Tom to death, was a New Englander, and Little Eva's father was a gentle and a kindly master. Mrs. Stowe actually thought that the New England abolitionists she knew would attack the book. It was a risk she was willing to accept since her object was to conciliate Southerners and prove that it might be well to rid them of an outmoded and barbarous custom. She was delighted when a Southern woman wrote her that "Uncle Tom's Cabin" would unite both sides of the great controversy. Never before or since has a novelist been so confounded. When Mrs. Stowe met Abraham Lincoln in the White House he said to her, "So you are the little woman who started a great war."

American women writers of the last half century should be annoyed at the apparent ease with which a dozen or more nineteenth-century lady novelists wrote in bedroom or parlor an astonishing number of enormously long and highly successful books. It is interesting to speculate on their motives, or what their husbands thought about them when they dashed from the kitchen stove to the inkpot. Here is a scene from a chapter of one of the most successful of Mrs. E. D. E. N. Southworth's sixty novels, "The Hidden Hand." Mrs. Rocke's doctor-husband is slowly dying, and the fatal hour is approaching. Her daughter wants to hear her papa's last words. Her mother tells her, "There are some cases when sick men should be watched by men only, and this is one of them. If you cannot sleep, you can be awake and pray for him." It was a neat way of preventing a still-living man from murmuring a few last words to his beloved daughter.

HAWTHORNE and nearly all male writers despised and may have envied these busy women, endlessly scratching their pens across reams of paper. He wrote, "What is the mystery of these innumerable editions of 'The Lamplighter' and other books neither better or worse?—worse they could not be and better they need not be when they sell by the hundreds of thousands." The long novel is still with us, but gone is the day when they ran to three large volumes and a contemporary writer could say, like Mrs. Southworth, that she had never met anyone who did not know her work.

The reader might ask if modern women writers can repeat this monstrous proliferation of words and manufactured emotions. There are countless women today, young and old, who stay at home in their suburban homes and cook and wash and feed and console their husbands. If they yearn for romance and a dream world, if they are sentimental, a few of them might find themselves turning to their typewriters in their leisure hours and hammering out a few million words every six months, making, incidentally, enough money so that the male of the family—emasculated or not—can stay at home and idle in peace.

— H. S.

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LETTERS TO THE EDITOR

REAL PROBLEMS

IT WAS GRATIFYING to read Mr. Edmund Fuller's "Pitchmen in the Pulpit" (*SR* Mar. 9). Such an authoritative stroke against "Pealeism" should have some beneficial effects. The point made of Pealeism's influencing and misleading "sick, maladjusted, unhappy, or ill-instructed people" was a decisive blow.

It seems that more and more individuals are becoming resistant to the idea of a life after death. The myth is being challenged. And, to the extent that such challenge is effective, individuals may become concerned with getting "the most" from the lives they are now living. This trend leads to the recognition of real problems and to the need for ways of *solving* real problems—problems which exist *here* and *now*.

WILLIAM E. HAWK, JR.
San Francisco, Calif.

NO JEALOUSY

FULLER SAYS succinctly what many of us try to say each week as we are accused of being jealous of the "successful Dr. Peale." The spiritual sedatives being sold cut rate by the "Pealeists" make it pretty hard to diagnose for the troubled the demands and possibilities of Christianity in today's world.

BEN BRADFORD, *Minister.*
Bellevue, Wash.

CIARDI-LIKE STAND

CONGRATULATIONS TO Fuller for his courageous, Ciardi-like stand advocating the repeal of "Pealeism."

EDWIN F. ALDER.
Fayetteville, Ark.

POOR EXAMPLE

EVIDENTLY FULLER'S concept of Christianity leads him to believe that, "because I do not agree with you, you are wrong." Certainly criticism is healthy, but a cynical refusal on the part of Mr. Fuller to find anything good in a way of thinking which does not happen to coincide with his own is a poor example of Christianity in action.

MRS. HEATHER M. JONES.
Tacoma, Wash.

PEALE IS STRAIGHT

SUCH AN *index expurgatorius* was long overdue from some such ivory-tower religious critic as Christ may have had in mind when He thanked God for having hidden certain eternal truths from the wise and revealed them to babes. What Fuller has ignored is the fact that a religious experience (and thousands of Dr. Peale's readers have testified to such experiences) is as personal as pain. For Fuller to infer that the multitudes who have read, and are reading, Dr. Peale's books are swallowing *ersatz* food to appease their religious hunger is dogmatism at its worst. I have come to believe that Norman Vincent Peale has straightened the thinking of thousands and led them into richer religious experiences. Edmund Fuller, for all his brilliancy of thinking and phrasing, may have missed the core of Christianity by being too occupied with polishing the outside of the cup.

J. R. PERKINS.
Council Bluffs, Iowa.

THROUGH HISTORY WITH J. WESLEY SMITH

"I think Olaf must be losing his mind. Whoever heard of putting *two* tails on a ship?"

DO-IT-YOURSELF

IN THIS DAY and age, when "do-it-yourself" is all the rage, it's refreshing to read an article which isn't afraid to criticize "do-it-yourself" philosophy masquerading as Christian faith. If there are any reprints available, I'd like to have about 300 copies for distribution among the laymen of the three congregations which I am privileged to serve.

THE REV. CHARLES W. KAMPMEYER.
Harmony, Pa.

THE MUSTARD SEED

FULLER AND MANY of his fellows might well put aside obscurantism for a little and ponder upon the inspiration and comfort to be derived from such simple words as, "Thou wilt keep him in perfect peace whose mind is stayed on Thee," or, even, "If ye have faith as a grain of mustard seed—nothing shall be impossible unto you."

MR. AND MRS. RICHARD B. SALINGER.
Boston, Mass.

PEALE'S NO INTELLECTUAL

I DO THINK FULLER was unnecessarily hard on Norman V. Peale. Mr. Peale (or Dr. Peale if we must) is not an intellectual and is simply expressing what he has been taught to think. In other words, Protestant "liberal theology" is the real villain and better minds than Dr. Peale's were involved in it. Only the Roman Catholics and Anglicans have kept popular psychology in its proper secondary role in regard to man's spiritual welfare.

JOHN STEVENS.
Alstead Center, N. H.

NERVOUS EDITORIAL?

SOME OF THE PEOPLE who yelled for Ciardi's scalp may be in full cry after Edmund Fuller for his acidly accurate appraisal of "Pealeism." Doubtless Mr. Fuller will stand firm enough under their attack; after all, he seems to have his own capacity for positive thinking. But I hope no one at *SR* will think it necessary this time to print a nervous editorial called "Edmund Fuller and the Readers" which concedes his right to his own opinion but deplores his lack of "good taste." What taste is deserved by the false, the silly, and the pernicious?

ROBERT B. DOREMUS.
Madison, Wis.

ORTHODOXY OF BELIEF

"PEALEISM" AND kindred writing are one of the plagues of our day which have reached epidemic proportions. The gullible masses are paying the price of delusion for their acceptance of these cure-all mental pills in book form. They are discovering that the negative aspect of their lives cannot be bathed away in the shallow waters of positive thinking. But it is regrettable that Fuller's article contained too many indications of an orthodoxy of belief, which a clearer understanding would reveal to be the cause of much of the mental and physical conflict of our time.

LOUIS F. SLATER.
Kansas City, Kans.

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TV AND RADIO

"Cinderella" on a Coaxial Cable

ALTHOUGH it is our youngest entertainment medium, television has already developed some first-rate writers of drama and has offered a respectable number of well-written dramatic plays. However, in the field of original musical plays the pickings have been relatively lean, both in the actual quality of the shows and in the introduction of promising young composers and librettists. To help remedy the first situation, at least, Rodgers and Hammerstein have chosen "Cinderella" to be their first "musical" specially written for television. It will be shown on the CBS network next Sunday evening, March 31.

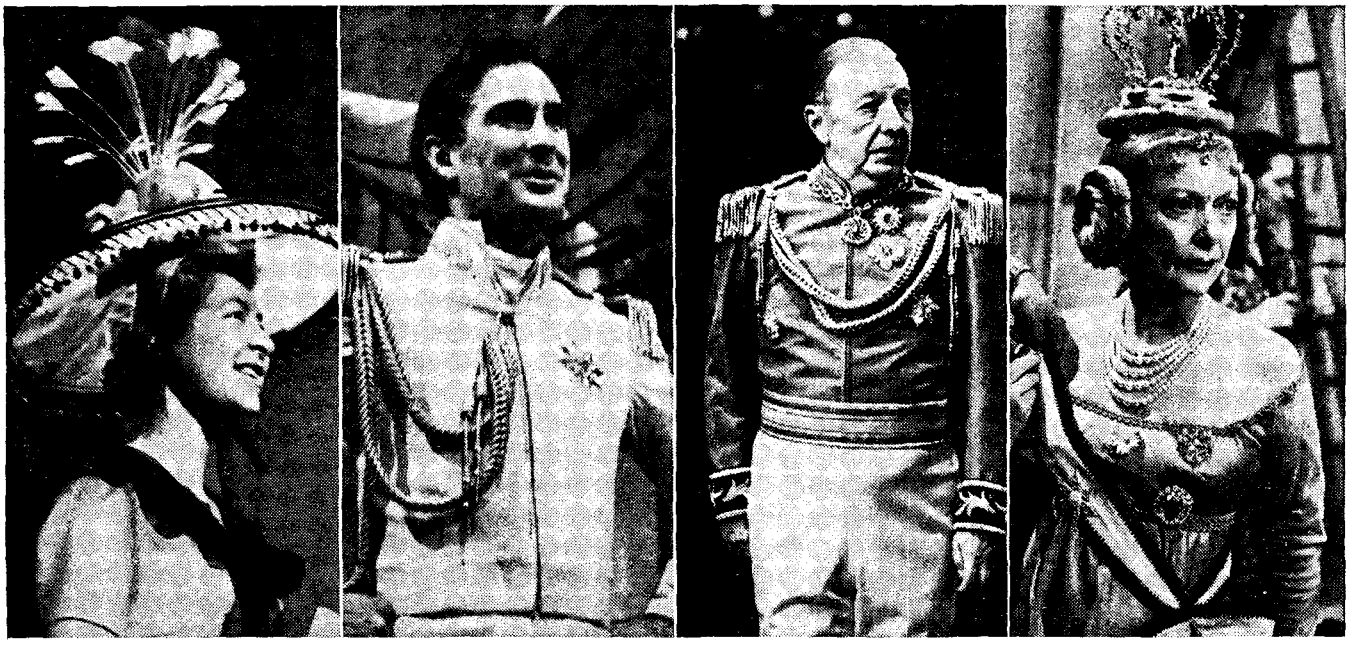
For Julie Andrews, who appears in the title role, "Cinderella" is an old friend of the English pantomime stage. (She played the part no more than three years ago.) Of course, her current theatrical success in "My Fair Lady" as a poor Cockney flower girl who creates quite a stir at a royal ball made her a logical choice for anyone contemplating an American "Cinderella." Such an idea did occur to the chief planners at CBS, (who have a more than cursory interest in "My Fair Lady"). Possibly with an eye on the ratings won by NBC with its musical version of "Peter Pan," they decided it would be done with music. Next, Rodgers and Hammerstein were offered the opportunity to write the show, which found them not only receptive but also with enough free time to undertake the assignment.

Rodgers explains it this way: "We figure that the seven months we've worked on 'Cinderella' is roughly comparable to the nine months to a year we'd normally spend preparing a two-and-a-half hour musical play for Broadway. You know, we're doing it as much like a stage show as possible. Actually, that's the only way we know how to work, and I guess we're a little too old to start learning new ways to put on a show. Not that we can't learn things from television. The economy of movement necessary in this medium, and its combination of film and stage techniques, make it fascinating work.

"But we are both terribly grateful to be able to do things in our own way. For instance, we're using permanent sets so that if the show is the success we hope it will be future productions can be staged as closely to this one as possible. Another thing, we're treating all rehearsals at Studio 72—that's the old 81st Street Theatre—as if they were out-of-town tryouts. We've had them start rather early for a television show in order to give us ample time for any necessary changes or corrections. We've even had some rehearsals kinescoped so that we would be able to get a better picture of how things are going."

For "Cinderella" Rodgers and Hammerstein have composed five new songs. There will also be an instrumental march for the stepmother and her daughters and a waltz that is played at the ball, plus special music for such scenes as the proclamation of the ball and the itemizing of the dinner menu. But getting reactions to the songs presented a new problem. When a musical play is taken out of town for its pre-Broadway tryout the score is tested before audiences to determine which numbers are kept in and which ones are dropped. For a television production such as this one, audiences at rehearsals are impossible because the vast amount of equipment and the way the sets are placed all around the floor area of the studio leave little room for anyone who just comes in to watch.

"AS LONG as we couldn't have a live audience," continued Rodgers, "we decided that the next best thing would be to have commercial recordings made of some of the songs well in advance of the actual telecast. These have been available now for about a month, and are currently being played over the air and on television. I even made a special 'preview' record with Julie featuring six of the numbers, which was sent to television editors throughout the country. Then there is the 'original-cast' record that we hope will be in the stores a day or two before the show. You know, it takes time for the public to become accustomed to songs and to like them. If we had to depend on one performance of 'Oklahoma!' or 'South Pacific' to put the music across it would have been pretty tough. As for 'Cinderella,' we



Ilka Chase (the Stepmother), Jon Cypher (the Prince), Howard Lindsay (the King), and Dorothy Stickney (the Queen)—"the fourteenth anniversary of 'Oklahoma!'"

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R. & H. on the spot.

don't anticipate cutting any of the numbers in it now, although we did eliminate one song we had for the King because it just didn't seem to work out quite right."

Regarding the story itself, there has been little tinkering and no modernization of the fable. Although its exact origins are obscure, "Cinderella" as we know it today was first written by Charles Perrault, a French writer of the seventeenth century. He called it "Cendrillon, ou la Petite Pantoufle de Vair," but somehow in translating it into English the slipper of squirrel fur—the ermine of its day—was confused with "pantoufle de verre." As a consequence, the glass slipper long associated with the story came into being.

The operatic stage has had a "Cenerentola" by Rossini and Ferretti, and more recently Prokofiev and Volkov turned the fable into a ballet. There have been at least three film versions, and our modern musical stage has offered many variations from "Sally" to "My Fair Lady." The characters of the story have even appeared in the careers of Rodgers and Hammerstein. In 1922 Hammerstein's musical "Daffy Dill" included ballet sequences depicting Cinderella's meeting with the Prince. Rodgers wrote a score with Lorenz Hart for an Ed Wynn musical in 1930 called "Simple Simon," which put Cinderella and Prince Charming in adventures never dreamed of by Perrault.

When asked where he read the story from which to make the television adaptation, Hammerstein replied candidly, "I looked it up in the encyclopedia. We want the kids who see it to recognize the story they know. Children can be very critical on that score. But, of course, their parents will be watching too, so we have tried to humanize the characters without altering the familiar plot structure. As you may know, I'm not one for writing stories about poor little girls who suddenly win fame and happiness at the stroke of a magic wand. I think I helped explode the notion that success comes through luck in 'Music in the Air' and 'Me and Juliet,' in which neither one of the stage-struck innocents ever did make the grade in the theatre. So in 'Cinderella' I have deemphasized the 'fairy' aspect in the godmother Edie Adams plays, and have simply presented her as a rather matter-of-fact woman with a sense of humor who incidentally has magical powers. In her first scene with Cinderella she even tries to talk the girl out of her wild idea of going to the ball. But it's Cinderella's innocent faith in a miracle, which she expresses in the song 'Impossible,' that finally wins the godmother over to granting her wish."

The cast has been mostly recruited from the legitimate stage. Howard Lindsay and his wife, Dorothy Stickney, will be the King and Queen, Ilka Chase the Stepmother, and Kaye Ballard and Alice Ghostley will play the comically unpleasant step-sisters. After auditioning almost all the handsome young baritones in New York, Rodgers and Hammerstein brought the Cinderella story to life by casting the unknown Jon Cypher as the Prince.

THE cost of the venture has been estimated as being greater than any of Rodgers and Hammerstein's stage musicals, and about twice the amount of the average play presented on CBS's hour-and-a-half dramatic series, "Playhouse 90." The production will be shown live (in color) for every time zone, except for the Pacific coast, where it will be seen in a black-and-white kinescope at 8 pm, PST. The transformations of a pumpkin into a carriage and field mice into horses will not be filmed in advance. How they will be done is one of the better kept secrets of the technical department.

According to their contract, CBS has the right to do another production of "Cinderella," after which the property reverts to Rodgers and Hammerstein. In talking about their plans for it, Hammerstein maintains a wait-and-let-them-see attitude. "I wouldn't dare talk about a movie or a stage production at this time. That's something I'm sure must be bad luck in television."

One omen may prove to be lucky. "Cinderella" will mark the fourteenth anniversary of the New York opening of Rodgers and Hammerstein's first collaboration, "Oklahoma!" For the statistically minded, that show played on Broadway for five years and nine weeks to approximately 4,500,000 people. Next Sunday, when the television sets are clicked on all over the country, about ten times that number will be watching. —STANLEY GREEN.

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BROADWAY POSTSCRIPT

Tennessee Revising

PHILADELPHIA.

ONE decade and seven years ago the Theatre Guild brought forth in Boston a new playwright. That's as far as they brought him, because "Battle of Angels" was a disastrous flop. But the twenty-five-year-old newcomer protested that had he been given one month to revise his play he could have made it work.

Perhaps he could have—in one month *then*. But returning to it now as a more mature and firmly established playwright Tennessee Williams has not knit his early effort into a well-integrated theatre evening. The new version, titled **"Orpheus Descending,"** is on the surface a story of adultery punished and arson unpunished. Into a Mississippi general store comes Val Xavier, a handsome and poetic young vagrant who is reluctantly hired by Lady, wife of proprietor Gabe Torrance. While Gabe is dying of cancer upstairs Val is leading Lady into love and pregnancy below. Lady is also preparing to open a new "confectionery," which will restore to Two River County the lusty Italian beauty of her late father's grape-arbor, burned down by vicious townspeople because her father had made the mistake of selling a Negro a drink. But just as life inevitably yields to corruption and death, so this rush of vitality and fecundity into a sterile community is horribly stamped out. Chorus to the action is a reckless and jaded nymphomaniac, Carol Cutrere, who rejoices that for a moment at least there is "something wild in the country."

As the bare bones of a tragedy there is nothing wrong with such a plot. Of course, there is a school of thought that maintains sex to be insufficient cause for tragedy, but in this play, as in "The Rose Tattoo," the playwright has put the emphasis on the sacredness of the life-creating impulse rather than on sex *per se*. This impulse is benign and its product is healthy growth that makes the woman radiant and divine. Opposed to it is the destructive force of corruption and cruelty, symbolized by the malignant cancer that drains Gabe Torrance's flesh of color and his body of substance.

There are times when this play glows with Williams's magnificent awareness of the battle between the forces of life and death. In the last act we hear the calliope hired by Lady to advertise the gala opening of her confectionery tooting gayly in contrast to the anguish of the dying Gabe, who turns out to have been the ringleader of the old arson plot. There are speeches as memorable as anything the great playwright ever wrote. Whether it is the comic lament of a woman who finds her sherbet "reduced to juice," or the deeply sad "We're all of us sentenced to solitary confinement inside our skins," it is Tennessee Williams's brand of poetry.

Yet "Orpheus Descending" runs into trouble when it attempts to fly its poetry through a conventional stage atmosphere thick with gossiping old ladies, thefts from the cash register, and Saroyanesque comedy and pathos. The action becomes casual and accidental, a happy ending just as possible as the sad one. Director Harold Clurman has been unable to create an aura out of the forces surrounding the tragedy, an aura which would show men not as villains but as victims. Instead, he seems determined to make the play work on the level of prosaic story-telling, with a bit of comedy here and a bit of melodrama there. Thus, Williams's poetic notions and symbolism tend to emerge as too obvious or too unrelated to the action.

This puts an awful strain on the performers. They find themselves obliged to make momentary responses which do not always arise out of their characters. Maureen Stapleton exhibits such tremendous strength and resourcefulness as Lady that we often lose sight of the desperateness of her position. And we do not feel the intended contrast between a full-blooded Latin temperament and the cold-blooded little foxes who run this Southern county. What she does present us with is a woman so hurt by a betrayal in love that she fights her natural romantic instincts. Within this interpretation Miss Stapleton rises to magnificent defiance. When she intolerantly orders the ghost of her past to get out, with "I hold hard feelings," she shows us her raw soul. And Miss Stapleton is second to none in our theatre at the art of allowing the emotion engendered by one situation to erupt into another.

As Val, Cliff Robertson, who took over the role only eight days before the New York opening, gives us a gentle wanderer hardened against women who have always insulted him by using him as a stud horse, but otherwise a blithe and childish spirit. Only the pure in heart could proudly announce as principal qualification for a job, "I can go a whole day without passing water." And in this kind of innocence Mr. Robertson does very well. He makes us believe his story of the blue legless birds who "sleep on the wind" and "never light on this earth but one time, when they die." Perhaps with more time in the role Mr. Robertson will also find a way to make this passive minstrel in a snakeskin jacket more firmly defined without losing the martyr-quality implied by the name Valentine Xavier. (In "Battle of Angels" Mr. Williams hinted at an allegorical similarity between Val and Jesus, and the snakeskin jacket left behind might be an echo of the battle between Michael and his angels against Satan the Serpent and his.)

LOIS SMITH plays the nymphomaniac Carol Cutrere as a romantic debauched teen-ager, "a benign exhibitionist" who once tried to protest a Jim Crow atrocity. This latter aspect of her character has been spliced to the more grisly Cassandra of the earlier play, and Miss Smith makes the most of it. The rest of the cast is handicapped by the brevity of their parts, which tend to intrude on rather than seem one with the story. The playwright may be at fault for overcomplicating his simple tragedy so that the action seems chaotic and arbitrary rather than soul-stirring and inevitable. But isn't this likely to happen to any work revised after such an interval? Every writer feels that he could write his early works better now that he knows so much more about his craft. But the fact is that the writer is no longer the same person. All the experiences that went into arriving at the original work have been rearranged and re-evaluated. This would not be so serious in an objective technician who writes acting pieces. But in an intuitive artist who writes out of a strongly personal view of the human condition, the result is bound to be—as "Orpheus Descending" is—a superimposition of unmatched images.

—HENRY HEWES.

EDITOR'S NOTE: *Since Henry Hewes is scheduled to depart for Sweden, where he will review the world premiere of Eugene O'Neill's "A Touch of the Poet," this review of "Orpheus Descending" was written after seeing its tryout in Philadelphia six days prior to the Broadway opening.*

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MUSIC TO MY EARS

Budapest Trio, Paganini Quartet

AS MOST well-posted music lovers know, there are, in the present Budapest Quartet, no Hungarians: they are all musicians of Russian birth, making their living the hard way, by performing themselves. There could be no doubting the genuineness of the Budapest trio which had a large share of New York's music making in mid-March; they are all sons of Pseth (and graduates of the State Academy) who have mastered the secret of making others do the hard work for them—conductors Eugene Ormandy with the Philadelphia Orchestra, Tibor Kozma at the Metropolitan Opera, and Georg Solti in his debut as director of the Philharmonic-Symphony Orchestra.

Solti was due for a New York debut (he has previously been seen and heard in San Francisco and Chicago) later in March with the Symphony of the Air. The present, lengthier opportunity came to him when the death of Guido Cantelli provided some uncommitted weeks at the Philharmonic. A trim-looking, baldish man of forty-four (with some suggestions of the younger Erich Kleiber), Solti subscribes to the Hungarian credo which begins: "In the beginning was rhythm." His direction of Bartók's "Dance Suite," both impulsive and well controlled, showed him to have well-forged tools for the conductor's trade: a sharply defined beat, well-considered division of labor between the two hands, and an attentive ear. Both the Bartók suite and the Hindemith "Metamorphosis on a Theme of Weber" (heard at the Sunday program) had clarity of timbre, accuracy of balance.

However, what Solti did with the older works on both programs was less a cause for compliments. Included were Weber's "Oberon" overture (also on the broadcast), the First Symphony of Brahms, and the A major (K. 488) Concerto of Mozart, with Clifford Curzon as piano soloist. The Weber was rather hard driven, with little to suggest that the horncall and what followed were magical suggestions of the supernatural; the Brahms rather heavyfooted and without elevation, either musically or emotionally. In both, as in the Mozart, Solti showed an applaudable devotion to essentials and no inclination to pull the score out of shape in order to show that he could push it back in shape again. Poise and dignity prevailed; but no real communication was achieved.

In the Mozart, Solti's purpose was, plainly, to put himself at the service of his soloist, but even with a reduced orchestra the string sound was slightly coarse, the accents overdrawn for the circumstances. It came, nevertheless, to a happy culmination, because Curzon plays this music with zest and refinement, and in such a movement as its superb andante with a real sense of emotional endearment. Whatever the impulse that prompted him to use the printed page as he played, Curzon left no doubt that he regards the privilege of playing Mozart to be a very real one.

Kozma's lengthy Wagnerian assignment began sufficiently before Solti's first appearance to permit an hour or so's attention to his treatment of "Meistersinger." As in the case of "Magic Flute," his present function is primarily that of a caretaker, which he did neatly and in good order. Rather more to the point, what I heard showed him able to anticipate many of the pitfalls, and the high-points, in the score, suggesting a sure overall knowledge of the work. Further judgment on Kozma could only come from a production he has prepared himself, a responsibility he has earned with his work this season.

Rudolf Bing's understandable pride in the production of "Don Carlo," which began his tenure seven seasons ago, provided another opportunity to sample the excellencies of Verdi's score, the visual pleasures of Rolf Gerard's scenic production, and the remnants of Margaret Webster's stage direction. In Jussi Bjoerling (Don Carlo) and Cesare Siepi (King Philip) the cast provided two durable impersonations of 1950, and in Ettore Bastianini (Rodrigo) one welcome at any time.

There was, however, little occasion for pride in the work of the other principals, without whom "Don Carlo" loses much of its impact. Delia Rigal's voice has settled into a monotonous quaver which confirms the unsteady inclinations of the past; Irene Dalis, a new singer from San Jose, California, by way of Germany, is of ordinary vocal endowment and insufficient dramatic stature for Eboli; and Hermann Uhde is a Grand Inquisitor who is "grand" only by courtesy. All unquestionably performed with their best energies, but the nobility achieved in the past by Barbieri in Eboli's "O don fatale," the striking dramatic figures of Hotter, Schoeffler, or Hines as the red-robed Inquisitor were not in Miss Dalis or Uhde. Fritz Stiedry intermittently provided the necessary impulse from the conductor's post, but not in the moments of slack tension where it was most needed.

DOUBTLESS the happiest time was had by Eugene Ormandy, whose superb orchestra was embellished by the presence of Isaac Stern as soloist in violin concerti of Mozart (G major) and Wieniawski (D minor). Together they made a dazzling, swift thing of both works, with the appropriate emphasis and sound values. Recalling that Mozart took pride in being described, on a certain violinistic occasion, as performing like "the foremost virtuoso in Europe," one suspects he would have relished Stern's deftness and the complementary strength of the Philadelphia strings. It is not likely that Wieniawski, for that matter, ever heard his orchestral scoring so clarified as in Ormandy's treatment. The evening began with Mozart's "Figaro" overture and ended with Prokofiev's Fifth Symphony.

Another measure of fine string playing was provided by the Paganini Quartet in its Town Hall appearance, one of the few there by a chamber organization this season. With Charles Foidary, viola, and Lucien Laporte, cello, added to the group with which Henri Temianka, first violin, and Gustave Rosseels, second violin, began a decade or so ago, the quartet has climbed back to a position in the forefront of contemporary ensembles. It is an abiding pleasure to listen to Temianka at work, for he is a quartet leader to compare with such valued names of the past as Adolf Betti of the Flonzaleys and James Levy of the London or Feri Roth, Joseph Roismann (Budapest), and Norbert Brenner (Amadeus) of the present.

After providing a suitably engraved calling card in Beethoven's early G major (op. 18, No. 2), Temianka and colleagues showed a full measure of ensemble excellence in Benjamin Britten's early, adventurous, tightly-written first quartet (op. 25) and "Cinq Bagatelles" of the contemporary Belgian, Raymond Chevruille. Schumann's first quartet completed a substantial evening's work.

—IRVING KOLODIN.

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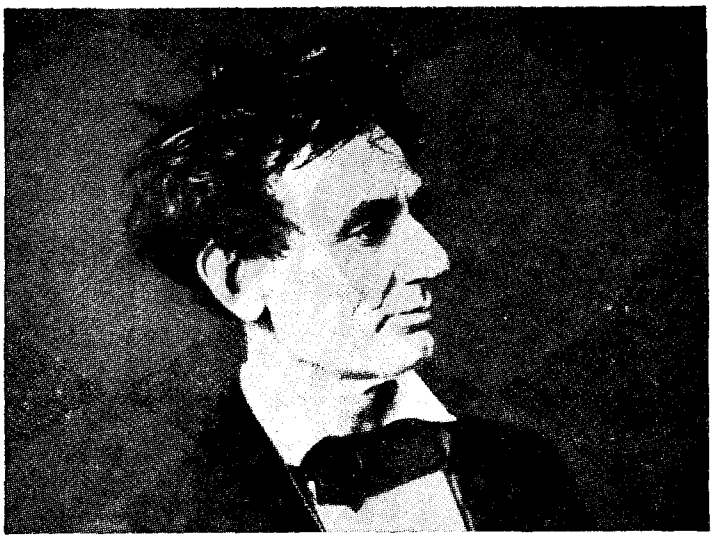

—From "Lincoln," by Stefan Lorant.

". . . complex verities of the Lincoln story."

The Man Who Was President

***"Mr. Lincoln," by J. G. Randall** (Dodd, Mead. 392 pp. $6.50), is a one-volume life that Richard N. Current has drawn from Professor Randall's four-volume study. It is reviewed by Allan Nevins, author of "The Emergence of Lincoln" and other Civil War studies.*

By Allan Nevins

WE HAVE to thank Richard N. Current for giving us a valuable book. From James G. Randall's four-volume life of Lincoln (the last volume of which was completed by Mr. Current) he has selected the chapters of personal as distinguished from historical content. These he has skilfully knit together into a continuous biographical narrative. All who can afford them should buy Dr. Randall's four volumes. But those who cannot, or whose interest is in Lincoln the man and not Lincoln's times, will find "Mr. Lincoln" a golden work.

Each of the great biographers of Lincoln—Nicolay and Hay, Charnwood, Sandburg, Randall, Ben Thomas—has his special felicity. Of the group, Randall was the most complete scholar, the ripest historical expert. He was more completely master of the immense mass of books, monographs, and manuscripts on Lincoln and his period than any other man. As a scholar should be, he was reflective, careful in judgment, and soberly dispassionate. He was thus uniquely fitted for his chosen task: that of making truth stand straight, of disengaging fact from legend, of getting at the reality that is always being warped or blurred. In biography even more than pure history, and above all in the biography of a much-eulogized hero like Lincoln, specious dramatizations and colorations insidiously becloud the subject. Randall regarded it as his mission to cut through hasty assumptions, partisan distortions, pleasant fables, and the easy belief that what has been stated dozens of times must be true, to the complex verities of the Lincoln story.

"How near we can come to a recovery of the real Lincoln is not easy to say," wrote Randall in one of his prefaces; "for these pages, the effort at recovery has been a matter of primary record, contemporary portrayal, and direct evidence." Such records and evidence are abundant after 1858 for the outer Lincoln and the events in which he participated; they are often thin and patchy for the inner Lincoln and the motives behind his acts. Yet even in the subjective parts of the story Randall's encyclopedic knowledge and passion for exact fact gave him a specially valuable equipment. He did not have a firmer grasp of Lincoln's time than Hay or Charnwood, or a deeper insight into Lincoln's heart than Sandburg. But his lifelong study enabled him to walk all round Lincoln, showing him from many angles; to piece together a thousand bits of evidence, many previously unknown or ill-known; and to deal accurately with highly intricate matters (as intricate, say, as the enlistment laws, or Missouri politics, or wartime problems of civil rights, cotton trading, and taxation), and thus see these matters as Lincoln saw them.

In chapter after chapter of this book the reality emerges from the distortions, gross or subtle, which have marred it. The author never poses as a militant revisionist, but he constantly provides a restoration of truth. Was Illinois in 1830-1850 a raw, uncouth, uncultured state, without letters, social polish, or clash of disciplined kinds? That misconception vanishes before Randall's picture of the richly varied life and multitudinous activities of the growing commonwealth. Was Lincoln an inferior country lawyer practising at a third-rate bar? That grotesque idea falls to dust before Randall's presentation of an able and highly responsible attorney toiling alongside some of the best legal minds in the country. The Ann Rutledge myth is once and forever brought into its true confines. Much more important, erroneous ideas about Lincoln's home life in the Eighth Street house in Springfield vanish (we trust) forever. He and Mrs. Lincoln (despite her tempestuous moments) were a deeply attached, thoroughly normal couple, united by devotion to their children, common ambitions and tastes, and a well-patterned social life with dinners, calls, parties, and an ever-widening circle of friends.

IN TREATING the Presidential years Randall brought his gifts of research and mass of Lincoln lore to bear upon one topic after another with impressive results. His study of Lincoln as commander-in-chief finds no evidence either for Ropes's sharp censure or Maurice's fulsome praise. In the first two years of war Lincoln had full scope for his immense shrewdness (and for some blundering); later he relinquished the reins to Stanton and Grant with relief. It was in patient management of public sentiment, and apt out-maneuvering of wayward Congressmen, that Lincoln excelled. The chapters on Lincoln's public relations, on his wise, kindly handling of vindictive opponents, and on emancipation, are all excellent. That Lincoln grew steadily during the terrible conflict, and what was more important, taught the nation to grow with him, making it more and more aware of the moral import of war, is plainly demonstrated. Randall is at his best in his discussion of the Emancipation Proclamation, the Gettysburg Address, and the Thirteenth Amendment. Here Lincoln, as he insists, was not merely purging America of a cruel wrong; he was restoring the nation to its rightful place in the moral vanguard of humanity.

But while this book ably treats Lincoln's statemanship, its emphasis falls

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on his personal life. His "gift for laughter" receives a full chapter. Randall concludes, like others, that his fondness for amusing stories was a form of mental therapy. It was really more than that. His love of a hearty laugh, which was one of the traits which the widowed Mrs. Lincoln most liked to recall, welled up from some deep spontaneous source; momentarily, he could be very gay. Alas, in the Civil War years there was little room for gaiety. The anxiety over armies and measures, the strain of constant decision-making, the thought of the endless bloodshed and mutilation, darkened the President's whole horizon. Nights came when, as after Bull Run, he did not go to bed. Some of his much-quoted remarks, as that "One bad general is better than two good ones," have a wry quality that hints at disappointment and suffering.

Then, too, a succession of bereavements flailed the Lincolns. The killing of their close and faithful friend Ned Baker at Ball's Bluff; the mortal wounding of Ben Helm, their brother-in-law, at Chickamauga; above all, the death of their adored Willie, were blows under which both shook. Mrs. Lincoln had four brothers in the Confederate army, of whom three fell in battle. Malignant presses and politicians directed a fierce storm of abuse at her. Receptions and other social occasions became an ordeal. A good deal has been written of her aberrations; but Randall brings out the fact that she graciously performed all the duties expected of the first lady of the land, and fully deserved Noah Brooks's tribute—"her hospitality is only equaled by her charity, and her graceful deportment by her goodness of heart." In treating the domestic side of the White House, the author undoubtedly profited greatly from the studies of his wife, Ruth Painter Randall, whose books on Lincoln's wife and children are marked by sympathetic insight and careful scholarly labor.

The final chapter of this book, "God's Man," was written by Professor Current with some aid from Randall's notes. It is a sensitive treatment of the spiritual side of Lincoln, which was manifested in many ways: in his attachment to Shakespeare and the Bible, in his occasional earnest discussion of philosophical topics, in his almost unfailing magnanimity, and in his deepening reliance upon God.

The more we study Lincoln the more our sense of his greatness grows. No treatment is complete which does not include the political background; but as a personal portrait, this book does more exact justice to many of Lincoln's traits and acts than any other in print.

Blue and Gray Stories

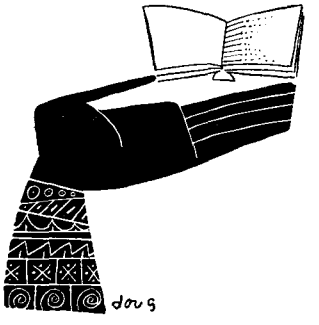
"Fiction Fights the Civil War," by Robert A. Lively *(University of North Carolina Press. 230 pp. $5), is an "unfinished chapter" in the literary history of the American people. Professor Lewis Leary of Columbia reviews it.*

By Lewis Leary

WHEN Clio elopes with the novelist, how is the family of either to face up to the marriage? To what extent, that is, can fiction be recognized as source material for the historian? To what degree can the reader of historical fiction be sure of the reliability of what he reads? What themes recur in historical fiction, and why? What does historical fiction and its legion of readers suggest of cultural trends, of the creation of historical stereotypes? And, finally, does not the historical novelist when he is very good—as historian and novelist—come closer to reviving the spirit of the past than the professional historian? These are some of the questions which Robert A. Lively touches on in "Fiction Fights the Civil War," modestly presented as "An Unfinished Chapter in the Literary History of the American People."

Many of the something more than five hundred novels which he has examined, analyzed, and charted were very bad, as fiction or history. Fifteen of them—from De Forest's "Miss Ravenal's Conversion" in 1867 to Ross Lockridge's "Raintree County" eighty years later—were found to be very good. Another thirty, which include some of the popular favorites like Margaret Mitchell's "Gone With the Wind" and John Esten Cooke's "Surry of Eagle's Nest," were found representative. "Of the 512 novels . . . no more than a score have added," Mr. Lively admits, "much of value to the nation's literature." But they tell us much, he later suggests, of the people who wrote them and, particularly, of the people who read them.

Novels of the Civil War have appeared in three giant waves, the first in the 1860s when people who fought



or observed presented eyewitness accounts, the second extending from the late 1880s to reach a towering peak in the early 1900s, and the third beginning in the early 1920s and rising—though not as high as either preceding wave—to a peak in the early 1940s. Graphs of the kind which Mr. Lively presents are intriguing, and are likely to be misleading. The historian of literature who dared superimpose upon them his own graph which marked the incidence of novels of literary excellence might discover the troughs in Mr. Lively's chart filled with high points presenting, in the first instance, the early work of Mark Twain, Henry James, and William Dean Howells, and, in the second, the novelists of the 1920s. What such a proliferation of statistical evidence might mean is part of the question with which Mr. Lively challenges the literary historian.

For, advancing beyond a detailed analytical survey of historical novels which treat of a single national crisis, Mr. Lively enters boldly to considerations of the relation of the literary audience to the literary artifact. On the way, he lays many a hoary ghost—that most novels of the Civil War are by Southerners, that Southern novels represent one point of view and Northern novels distinctively another, that concern with slavery is a major theme in both. On the whole, the critic of literature may find Mr. Lively too consistently objective, too little concerned throughout with the kind of critical taste which, in a series of bows toward Faulkner, for example, he occasionally sets forth.

His concern, finally, is with two "essential questions: What unsatisfied desire attracts so many authors and so many readers to this constant sifting of the war experience? What version of the American past is offered for the satisfaction of that desire?" To answering questions like these, he devotes his final chapters. Best is the last, "The Uses of Fictional History" in which he suggests as an "urgent task for scholarship" an analysis of mass reading which will methodically summarize the "unrefined emotions and conventional banalities by which a whole people reveals its definition of truth, of beauty, of human purpose."

Literary historians, he suggests, "seem, on the whole, to be snobs—or at any rate tediously repetitive in their dependence on a few samples from our literature." He calls for a "literary history of the American *people*, as opposed to a literary history of critics, esthetes, and intellectuals." When the proper combination of statistics, sociology, historiography, common sense, and taste, together with an ability on the part of the his-

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torian to write as well as the critic, can finally be managed, Mr. Lively's brief "Unfinished Chapter" will be a challenging contribution to such a history.

THE ENIGMA OF JOE JOHNSTON: To many people in the Confederacy he was "Retreating Joe" Johnston, the general who always retired when another would have fought. To a few he was the greatest general in the Confederacy, ranking even above Lee, and to the private soldiers who served under him he was "Uncle Joe," the leader who never sacrificed them in needless battles. Later popular and scholarly opinion has tended to write him off as one of the Confederacy's military mistakes.

Regardless of opinions concerning him, Johnston has remained a shadowy figure. Gilbert Govan and J. W. Livingood, a research-writing team from the University of Chattanooga, have produced the first biography in sixty years: **"A Different Valor"** (Bobbs-Merrill, $6). Painstakingly researched, carefully presented, and smoothly written, this major addition to Civil War historiography emphasizes that Johnston was a victim of the vindictiveness of Jefferson Davis. Barring discovery of a new cache of Johnston manuscripts, it should stand as a definitive treatment.

As befits the subject, this is almost completely a military biography. Undoubtedly Johnston's solid merits have not been adequately recognized; it is one of the contributions of this book that it redresses the unfair balance against him. Yet it is evident from the authors' own account that some of the criticisms of Johnston have had a basis in fact.

A major part of the book, and probably the most fascinating part, deals with the famous and deadly feud between Johnston and Davis. Their constant bickering was a direct expression of the individualistic and imperious character of upper class Southerners, who with the exception of Lee and a few others, were unable to discipline themselves even in war, and it illustrates perfectly how a people's culture may influence the way they wage war.

The influence of Southern culture is apparent in another phase of Johnston's career. When Davis assigned him to command the Western Department, Johnston failed to exercise his authority. Johnston seems not to have understood the command requirements of a big war; he could see no farther than field headquarters. His attitude was not unique. It could be that the Confederacy was incapable of administering a modern war.

—T. HARRY WILLIAMS.

Orwell

Continued from page 21

nist, is a minor functionary in the service of English Socialism, a totalitarian power operation. He is trapped in his class. He is betrayed by those who know of his sex life. He cannot withstand torture. He collapses morally, and at the end longs for a bullet through the head.

The defeat of these unheroes is total. They are like the victims of mocking thieves; they are robbed even of the satisfaction of having fought the good fight. All Orwell's novels are stories of defeated revolt. In 1944, he chided Koestler for using disillusionment as an excuse to stop thinking, and observed: "All revolutions are failures, but they are not all the same failure."

He himself never stopped thinking, but all the rebellions in his own novels are the same failure. The protagonist in "Keep the Aspidistra Flying" tries to rebel against the theocracy of money and quits his job as a minor functionary in an advertising agency, but when his girl lets him get her "in trouble," his sense of personal decency sends him crawling back to the agency, and the man who wanted so piteously to sink into "great sluttish underworld where failure and success have no meaning" is trapped in the middle classes. In "The Clergyman's Daughter," the protagonist's rebellion against her life of spinster respectability is unconscious; she joins the thieving, wenching proletarians, but in time is glad to go back to her old life, even though she has been stripped of her faith. In "Coming Up for Air," the protagonist's attempt to escape from his henpecked, cheapened life back into his boyhood end in ignominy. The one exception to the pattern is "Animal Farm," in which the revolution fails simply because pigs are no more fit to be trusted with power than men are. That revolt, however, is the Russian Revolution; all the others are personal rebellions, personal failure.

These sentences describe the World of George Orwell:

Orwell in Print

By Orwell

ANIMAL FARM. *Harcourt Brace.* $2.95. *New American Library. Paperbound,* 25¢. A modern-day Aesop tells the frightening fable of a time when the tyrannous pigs rule the farmyard.

BURMESE DAYS. *Harcourt, Brace.* $3. A grim novel of corruption among British colonials.

COLLECTION OF ESSAYS. *Anchor.* 95¢. Reflections about Kipling, Gandhi, and the craft of writing.

COMING UP FOR AIR. *Harcourt, Brace.* $3. George Bowling, a dreary middle-aged man, is the hero of this 1938 novel which mocks contemporary civilization, gadgets, and standardization.

DICKENS, DALI AND OTHERS. *Harcourt, Brace.* $3. Essays about contemporary culture with a sigh and a moan for the lost liberalism of the nineteenth century.

DOWN AND OUT IN PARIS AND LONDON. *Harcourt, Brace.* $3. *Paperbound, Avon,* 35¢. The splenetic account of the days and ways of a British tramp.

HOMAGE TO CATALONIA. *Harcourt, Brace.* $3.50. *Paperbound, Beacon,* $1.25. An account of the chaos of the Spanish Civil War as witnessed by Orwell who served as journalist and militiaman in wartorn Barcelona.

KEEP THE ASPIDISTRA FLYING. *Harcourt, Brace.* $3.75. A satiric novel about the worshippers and pursuers of money.

NINETEEN EIGHTY-FOUR. *Harcourt, Brace.* $4. *Paperbound, New American Library.* 35¢. A chilling fantasy of man caught in a totalitarian world of the not-so-distant future.

THE ORWELL READER. *Harcourt, Brace.* $5.95. Fiction, essays, reportage with an introduction by Richard H. Rovere.

SHOOTING AN ELEPHANT. *Harcourt, Brace.* $3. Eighteen essays ranging in subject matter from literary discussions of Lear and Tolstoy to the hanging of a prisoner in Burma.

SUCH, SUCH WERE THE JOYS. *Harcourt, Brace.* $3.50. Previously uncollected essays in a posthumous edition.

About Orwell

GEORGE ORWELL. *By John Atkins. Frederick Ungar.* $4.50.

GEORGE ORWELL. *By Lawrence Brander. Longmans.* $3.50.

A STUDY OF GEORGE ORWELL. *By Christopher Hollis. Regnery.* $3.75.

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• There are no heroes, only men who have been let off lightly so far.

• You can be defeated, inside as well as out. Your fortitude is based on the hope of *someone's* good opinion. Therefore, a government's power to write and rewrite history is absolute power.

• You would rather incur real guilt than face the "guilt" of being unlovely.

• Power corrupts, and the lack of power corrupts.

• It is not hard to love your enemy. The one you love is your enemy.

• Do you want to know your fortune? Consult your fears.

ALTHOUGH Orwell had a vision of such baleful vitality that it persisted through the political changes of an eventful time, it did not make him into a man with only one thing to say. He changed. His was an eventful mind. In his literary life he passed through five moods, not tidily separated into periods, but coming through one another in succession, as it were, to dominate his brain.

The first mood was revulsion. He returned from Burma in 1927, sick over what he had done there. He had been a minor functionary in the police service. He had been a good policeman, and what outraged him was not the abuse of authority but the fact of authority. The little essay called "A Hanging" evokes the horror of helping to kill a man. It is a model of English narrative—and yet it omits completely to tell us what the condemned criminal had done. Orwell is concerned not with justice but with the power of some men over the body of another man. "Shooting an Elephant" tells how "seeing the dirty work of Empire"—the convicts in their cages—oppressed him with "an intolerable sense of guilt." It does not tell what the convicts were convicted of. "I hated the imperialism I was serving with a bitterness that I cannot make clear," he said later; it was not merely imperialism he hated, for with a few details altered, the dirty work of Empire is the dirty work of every county and village in the world, the dirty work of civil authority. Even "Burmese Days," a novel he said he wrote to "expiate," never argues that the natives would be better off without British rule; it clearly suggests the reverse; but still the British are guilty men. In this mood of Orwell's it was the men in power who fascinated him, and the power of power over their minds.

The second mood was atonement. He wanted to wash himself—in dirt. Evidently he was now in that early fond stage of radicalism in which one believes in a worldwide community of the Oppressed. He went down-and-out—deliberately, it seems—worked at menial jobs in Paris, submerged himself even beneath the workers down into the unemployables, starved, and emerged to publish his first book, a report called "Down and Out in Paris and London" in 1933. In the 1935 novel "A Clergyman's Daughter," he takes his heroine from the barren comfort of the Anglican communion down into the communion of derelicts warming each other with their stinking bodies in the park. In the 1936 novel "Keep the Aspidistra Flying," the hero "wanted to cut the strings of self-respect, to submerge himself. . . . He liked to think about

Your Literary I.Q.

Conducted by John T. Winterich

MAJORS WHO WROTE FOR MINORS

Here are a baker's dozen of writers known chiefly for their contributions to adult literature who have written exceptional and memorable works for children. Barbara K. Walker of Carlinville, Illinois, asks you to assign the correct writers to the correct works. Answers on page 33.

1. "The Magic Fishbone"	( ) Charles and Mary Lamb
2. "Sing Song"	( ) Marjorie Kinnan Rawlings
3. "Many Moons"	( ) Esther Forbes
4. "Stuart Little"	( ) Antoine de Saint-Exupéry
5. "Tales from Shakespeare"	( ) Charles Dickens
6. "The King of the Golden River"	( ) W. M. Thackeray
7. "The Rose and the Ring"	( ) T. S. Eliot
8. "The Happy Prince"	( ) Oscar Wilde
9. "Johnny Tremaine"	( ) Rosemary and Stephen V. Benét
10. "The Little Prince"	( ) Christina Rossetti
11. "Old Possum's Book of Practical Cats"	( ) James Thurber
12. "A Book of Americans"	( ) John Ruskin
13. "The Secret River"	( ) E. B. White

✔ **Do prime numbers go on forever?**

✔ **Are there more whole numbers than even numbers?**

✔ **How many colors are needed to color a map?**

✔ **What is the smallest circle that will enclose a set of points?**

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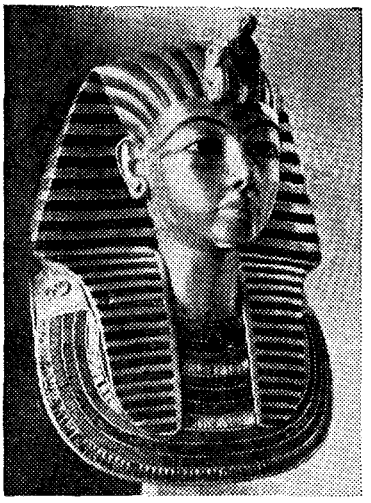

When Egypt Ruled the East

By George Steindorff and Keith C. Seele

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—*New York Times*

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—*American Historical Review*

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the lost people, the underground people, tramps. . . ." The next book was a report commissioned by a left-wing book club on conditions among the coalminers, "The Road to Wigan Pier"; it is suffused with horror of the world of the proletariat, and at the same time with a violent esthetic distaste for Socialists as not being proletarian enough. Orwell took a terrible complexity down with him into the depths. The two personal-history books are ravaged by confused passions, but they give the reader a sort of splendid access to the writer. The two novels are not successful novels, but one of them has a strong vision of the victims of the System and a strong feeling for the poetry of freakishness—rather like Nelson Algren—and the other contains some of the most intelligent writing about class feelings ever done in England.

The third mood was the rediscovery of England, and it began, curiously enough, in Spain, where Orwell had gone to fight for the Loyalists. He admired the Communists; then he saw the Communists; then he saw the moral dangers of political doctrines and of class loyalties based on doctrines; and in the destruction of the Anarchists of Barcelona he saw how the romance of powerlessness really ends. "Homage to Catalonia" is a haunting farewell. In this mood, he began to love what England had been. First, he wrote the elegiac novel "Coming Up For Air," in which, contrasted with the doomed but adorable past, the present and future of England are bleakly sketched amid the "hate-world, slogan world. The coloured shirts, the barbed-wire, the rubber truncheons. The secret cells where the electric light burns night and day and the detectives watch you while you sleep. And the processions and the posters with enormous faces. . . ." Then the coming of the war and the joining of the battle to hold back the hate-world made him suspend his pessimism, and in "The Lion and the Unicorn" he turns again on the English left-wing intelligentsia who "take their cookery from Paris and their opinions from Moscow" and who had sniggered away the morale of Great Britain: "There is little in them except the irresponsible carping of people who have never been and never expect to be in a position of power."

The fourth mood was tension. The War eddied into one calamity after another. Orwell's pessimism began to clamor in his nerves again. H. G. Wells said something optimistic, and Orwell rounded on him as a Victorian sciolist. The Nazi slogan-world attacked the Communist slogan-world, and the British intelligentsia suddenly became very patriotic. Orwell wrote "Animal Farm," putting his solemn warning in nursery-tale form so as to slip it past the emotional censors of the war-efforteers. Orwell's first wife died, and he was lonely. The critical essays of these years show an agonizing ambivalence—not the conscious tension of Shakespeare or Sir Walter Scott or Joyce Cary, but the subconscious tension of Milton or Dostoevski. Orwell was a kind of inverted Dostoevski. Dostoevski had made his terrible leap from his liberal-revolutionary circle to a mood of Holy Reaction. While waiting for the firing squad in Semenov Square, he ceased to see as a convicted subversive and began to see as a judge, yet he never ceased to hear the tiny, unnerving melody of the Petrashevsky Circle; and it is this involuntary dialectic that makes Dostoevski's work uncanny. Orwell started with the judges, and made his leap to the natives and the victims and the morally maimed, but he never ceased to hear Kipling. And now he could say of Kipling that he had "at least tried to imagine what action and responsibility are like." In Orwell's involuntary dialectic, he hates the brutal potency of the man of power, and admires the man who has done the hard thankless thing.

The fifth mood was an unforgiving realization of the inadequacy of man. After Orwell had scolded Wells, Wells recanted a lifetime of hope and died believing that our species is not equal to the demands of its own history. Orwell wrote "1984" and died in that same dark church.

It is difficult to answer him; but in part it is possible to answer him by pointing to him.

FRASER YOUNG'S
LITERARY CRYPT NO. 718

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 718 will be found in the next issue.

BC LRB SM R WZYCKOSXF SB

WSM YEFRMQOFM.

VCWBMCB

Answer to Literary Crypt No. 717

Every absurdity has a champion to defend it.

—GOLDSMITH.

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Fiction

Continued from page 18

midwife on a tiny Norman village. Suzette Quimpernay, a plumpish widow of twenty-five, is capable, kind, devoted to her calling, and exceedingly pretty. It is this last quality that arouses the suspicions of the naturally suspicious housewives. Good men (or *any* men, for that matter) are scarce in Pont Clery, and who knows what will happen if a nubile obstetrician is allowed to pedal her bicycle where she will, delivering babies and addling heads wherever she goes? Already the men of the town are evincing an unaccustomed interest in childbirth; blasé husbands boil quantities of unwanted water and are continually underfoot during delivery, instead of seeking moral courage at the corner cafe. So the local ladies form an interesting cabal designed to remove Suzette from their midst; suffice it to say that Aristophanes had a word for it.

The result of these restraining measures is quite delightfully disclosed by Miss Sandstrom.

—M. L.

ROGER THURSBY, Q.C.: Some years have passed in the life of Roger Thursby, barrister, since we met him in Henry Cecil's novel "Brothers in Law," that delicious legal tale of the life and loves of a junior at the English bar. Now—as Mr. Cecil reports in **"Friends at Court"** (Harper, $3)—Roger is about to take silk, thus to become Queen's Counsel, with the hazards implied, and to propose marriage to the daughter of the Chief Constable of Carpshire. At this juncture, he is briefed to defend a pair of hotel keepers who are charged with bribery of a British cop to wink at certain minor regulations.

Poor Roger is required to embarrass his girl's father, to deal with a range of pawky, implausible Dickensian characters, and to win his case only on appeal. The spirit of fun with British legal procedures, typified by W. S. Gilbert and A. P. Herbert (whose "Uncommon Law Reports" comes instantly to mind), pervades this treatment. In these terms, "Friends at Court" is a welcome return to familiar terrain.

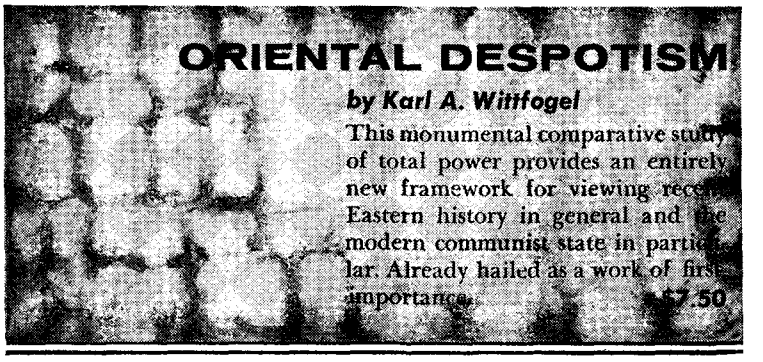
Unluckily, in growing older, more skilled and assured, poor Roger is less amusing. The terrors of British nose and whiskers no longer strike in him that dumb admiration which so bemuses us poor country cousins of the American bar. —ELEAZAR LIPSKY.

DULY NOTED: "Wife to Henry V," by Hilda Lewis (Putnam, $4), explores the life of Catherine of Valois, "born of a wanton and a lunatic" who ruled fifteenth-century France. As consort to Henry of England she was obliged to take second place to his military adventures in France and on his death was left to endure a frustrating existence. An imaginative reconstruction of Anglo-French history on the eve of modern times and of Catherine's inner turmoil.

"I, Madame Tussaud," by Sylvia Martin (Harper, $3.95), is the fictional testament of Anne Marie Grosholtz, a determined lady who took death masks of heads that rolled under the guillotine during the French Revolution, abandoned her fussy-duddy husband, and found fame in London through her wax museum. An entertaining blend of history and personalia. —S. P. MANSTEN.

LITERARY I.Q. ANSWERS

Column Two should read: 5, 13, 9, 10, 1, 7, 11, 8, 12, 2, 3, 6, 4.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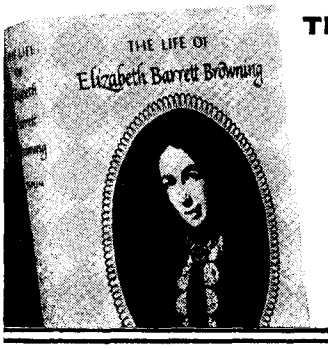

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Morality of Poetry

Continued from page 14

and that fact must go down as the world's loss.

For poetry is no social ornament to be applied as part of a "finishing school" gloss. It is a way of life and it is a discrete and irreplaceable means of knowledge. It is as much a way of knowing as is science, and the kind of knowledge it vitalizes, stores, and makes available is forever beyond the range of science. It is rather for poetry to instruct science if humanity is to be rescued from its own pushbuttons.

Poetry takes as a primary value an awareness of one's own aliveness. A man becomes a man by learning the history and the miracle and the joy and the difficulty of his own attention and of his moral commitment to it. Poetry is what best makes available to a man exactly those life responses and that entrance into the possibilities and the devotions of his own attention—if he will guard it ruthlessly from everything including his own sentiments and his own surface decency. From the tribal chant to Genesis, and from Genesis to the next truly devoted and truly shaped poem to be created in human history, poetry has added and will add to the richness of man's awareness of what it is to be a human being on a tilted planet.

That awareness is no matter of "message." It is the life-dance of the poem, the shape and motion and force of the truly fulfilled form. A good poet does not take a poem: it takes him. He happens to it, and he does not know what has happened until it has been done. He goes into the poem and he comes out of it at some unpredictable point. But wherever he emerges, he emerges wiser and truer and more alive. And throughout the total process he lives ruthlessly by his trained attention, by his devotion to his principle of selection.

And only such devotion will serve him in his act of being a poet. For those who wish to flirt with the poem in easier and more passing terms the one critical mercy is to be silent. If, however, there comes a time to speak —then, as the sin is deadly, so must the judgment be damnation. That high moral affirmation battered into bad rhyme and slovened out of shape in the name of rhetorical-seriousness is not poetry but esthetic immorality. It blurs our apprehension of life itself. Ignorance is no excuse for it, and sincere good intention cannot plead for it. It pretends to care, it may believe it does care, but it simply does not care enough.

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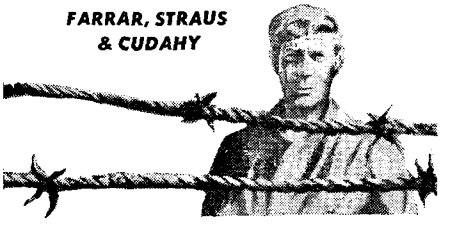

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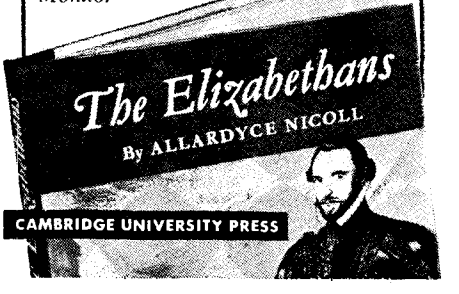

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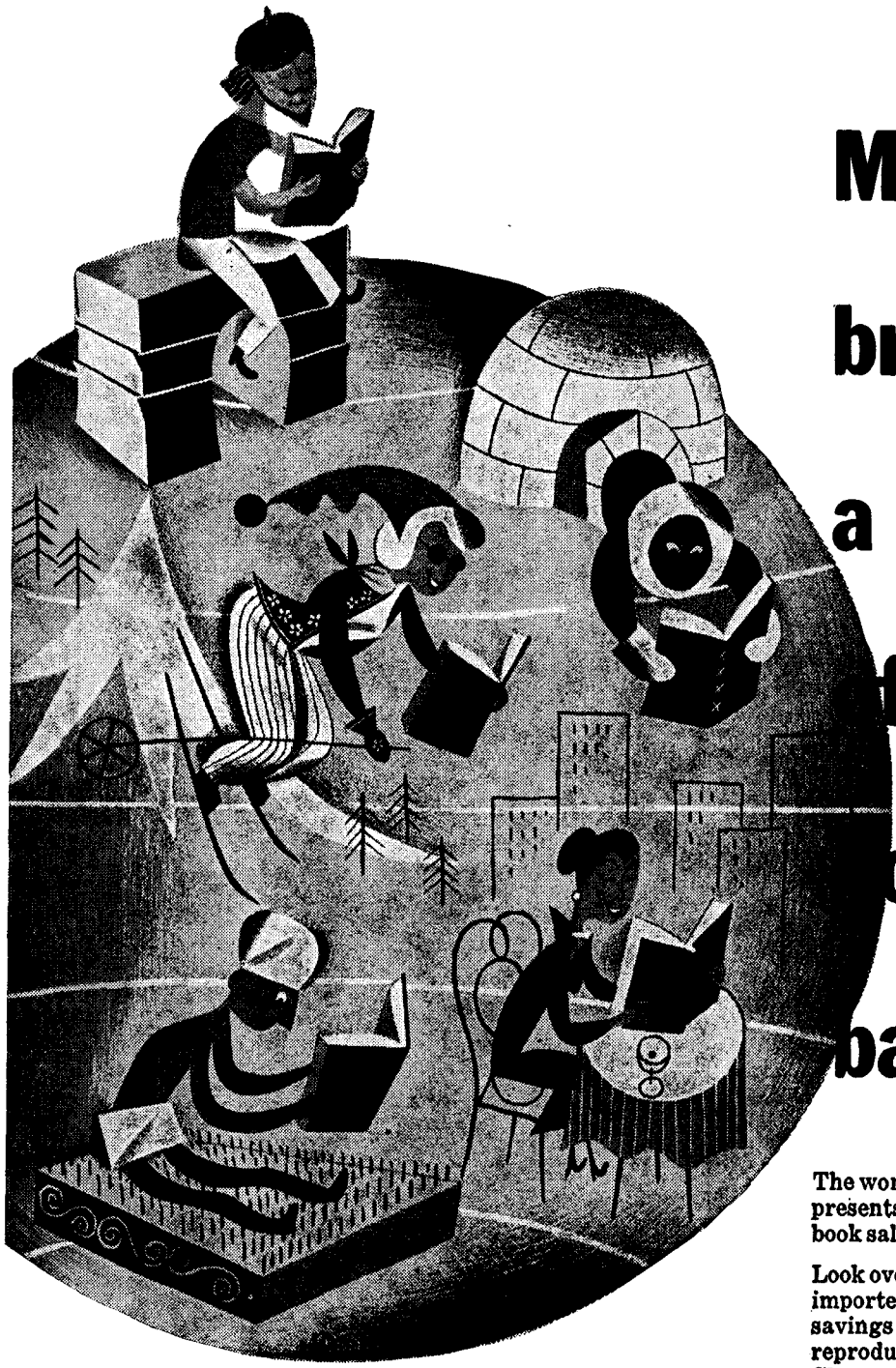

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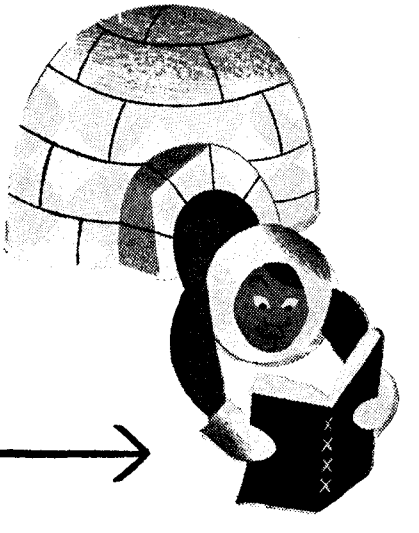

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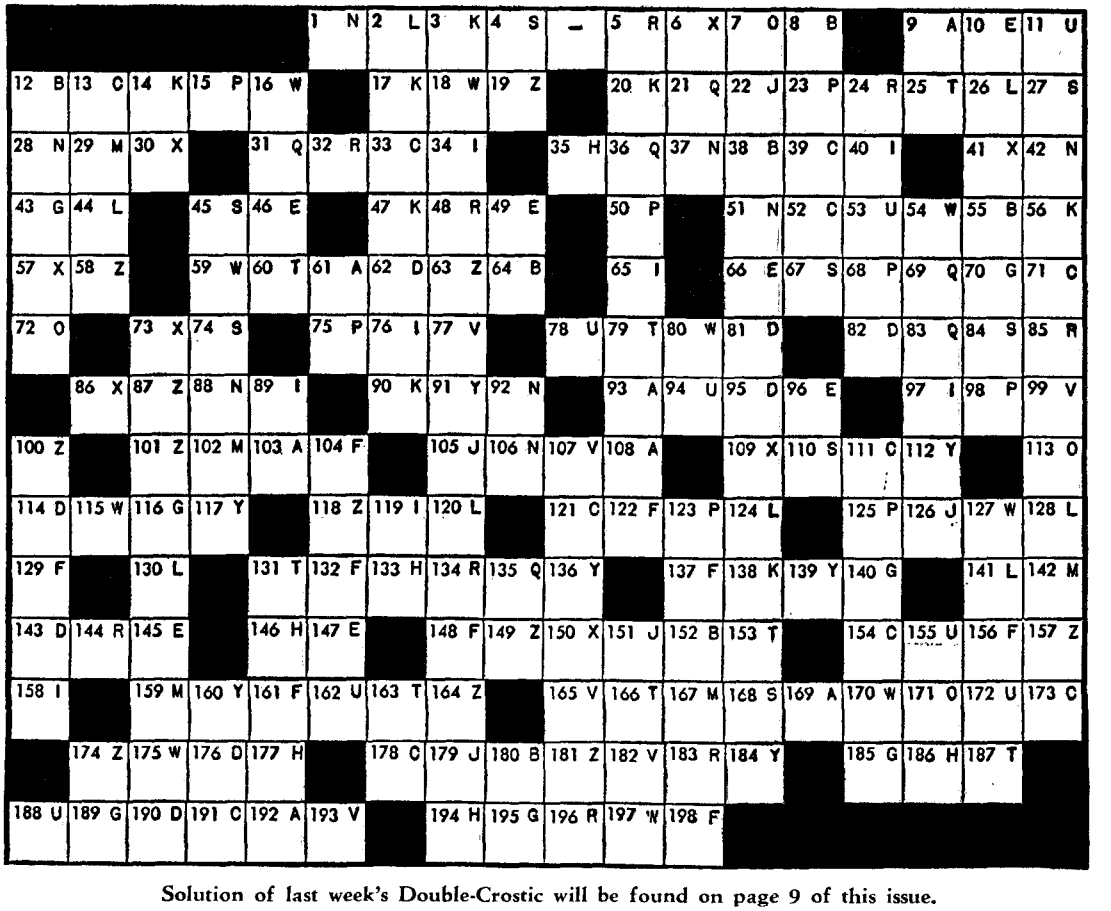
DEFINITIONS	WORDS
A. Farthest; final place in a series.	103 169 9 61 93 192 108
B. Equipment of the best hostess.	12 180 38 55 8 152 64
C. After a moment (3 wds.; slang).	33 39 52 121 13 173 71 191 111 178 154
D. Rise as if by buoyancy.	95 190 176 143 82 114 81 62
E. He wore a white rose in war.	96 147 49 145 10 46 66
F. The "Free Quaker" hero of novel, 1897, whose sweetheart was named Dorthea (full name).	132 156 148 122 137 104 129 161 198
G. Hero of Book V of Spenser's "Faërie Queene," lover of Britomart.	43 189 185 116 70 195 140
H. Followed by "kit," a bowlful of sour cream in England.	186 133 146 194 177 35
I. The most in chic (slang).	119 65 158 40 76 89 34 97
J. Patron saint of Wales.	105 151 179 126 22
K. For the benefit; as support (2 wds.).	138 14 90 3 20 17 56 47
L. Short story by Maugham, 1928.	130 141 26 2 124 120 128 44
M. Basis of Prussian right.	159 29 167 102 142
N. Besought; begged for.	106 28 88 37 51 92 42 1
O. Small creature whose eye is potent in witches' brew.	7 171 113 72

DEFINITIONS	WORDS
P. Where Cromwell massacred an Irish garrison, September 1649.	75 23 68 125 98 123 15 50
Q. Nervously sensitive; peevish.	31 36 69 135 83 21
R. Fine gentleman in "The Spectator," authority on fashions of the day (first name, Will).	32 48 134 183 85 144 24 5 196
S. Country of Memnon, Trojan ally in the great war.	84 74 67 168 27 4 110 45
T. Salem family who built and lived in the "House of the Seven Gables."	25 153 163 131 79 187 60 166
U. Successful British playwright, contemporary ("Winslow Boy," etc.).	172 53 155 78 162 188 11 94
V. In Greek mythology, wife of Argive general killed in attack on Thebes, who threw herself into his funeral pyre.	165 182 99 77 107 193
W. Titular hero of Bulwer-Lytton novel, 1837.	59 175 197 115 18 80 127 170 54 16
X. One mentally deficient.	73 41 86 150 30 6 109 57
Y. Noble brother of Word G who ruled in his stead, thinking him dead, but gave up the throne gracefully on his return.	112 139 160 184 91 117 136
Z. Dance figure in which men and women wind in and out in opposite directions, clasping hands as they pass (3 wds.).	149 87 164 174 100 118 63 58 181 19 157 101

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.



Solution of last week's Double-Crostic will be found on page 9 of this issue.

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SR/ RECORDINGS SECTION
MARCH 30, 1957

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JOSEF HOFMANN:

Hail and Farewell

By ABRAM CHASINS

IT WAS an abnormally hot afternoon in the spring of 1926 when I found myself at the door of Josef Hofmann's suite at the Great Northern Hotel in Manhattan. I waited for quite a few minutes before knocking, hoping that my heart would stop pounding. Hofmann had been my pianistic idol for many of my twenty-two years, but I had never come closer to him than the distance between the top balcony and the stage of Carnegie Hall.

And here I was, paying him a visit. It had all come about two weeks before when I had met Mrs. Hofmann and had been astonished to hear her say, "Josef's been told about your Chinese pieces. He'd like to hear them and anything else you'd like to play for him. Will you come?"

Would I?

My first jolt that afternoon came when Hofmann himself answered my knock and I, all five-foot-six of me, had to lower my gaze several inches to meet his squarely. The contrast was startling between the mild-mannered little man who greeted me and the mental image I had held of him. It was hard to reconcile the soft voice, delicate features, small hands, and meticulously debonair dress with the relentless Titan of the keyboard. The only physical sign of his power was in his massive back and shoulders. He looked like a chunky quarterback who moved with the litheness of a dancer.

At that time Hofmann had just turned fifty, but looked ageless. He could have just as well been forty or sixty. While we talked I observed the impeccable neatness of the man and the orderliness of his simple hotel parlor. An immaculately dusted Steinway grand stood in the corner, its keys gleaming, but with not a single piece of music on it—just a lone and shining metronome. Hofmann asked me about my compositional work and theoretical training. His questions were pointed and precise. He never wasted a syllable. He spoke flawless English with a slight accent, origin untraceable. Later I learned that he was equally at home in German, French and, naturally, his native Polish.

In the first few minutes of conversation he revealed a rigidly disciplined mind, an intense concentration, and a fierce passion for separating opinion from fact. He also had a quick

—*Culver.*

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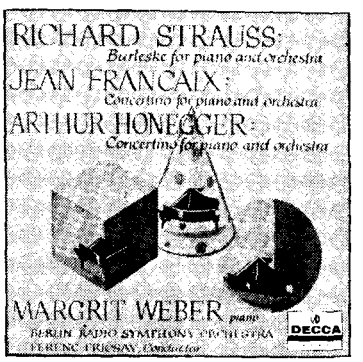

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—*Mishkin.*

Pre-World War I celebrity.

sense of humor. Finally, gesturing with an economical wave toward the piano, he said, "Please."

First I played my "Three Chinese Pieces." "Very effective. I'll play them," he said. Then I played Chopin's F sharp minor Nocturne. "Ahem," he said, "and now?" A group of Chopin Preludes. "Ahem, and now?" The first movement of the Beethoven "Waldstein" Sonata. "Mmmm. Something else?"

"Mr. Hofmann," I said, "I know your time is limited. Would you please tell me what you think?"

Everything about that afternoon remains indelibly in my memory, but most of all I remember the things Hofmann said at that point. Drawing his head back and tilting it to one side as his penetrating grey eyes appraised me, he said:

"You see, there is no question of your talent. The question is what has been done with your talent. For example, you have feeling but it does not emerge fully. You have a sensitive ear but it is an inner ear that hears more what you want to produce than what you are actually producing. You have mechanical facility, which is not yet elevated into an integrated and expressive technique, a warm tonal equipment that is not emotionally significant, a rhythm basically good but which does not set nor sustain a basic pulsation, and so on. What you do not have is the knowledge, even an awareness of vital principles of music and of pianism. You do not have the standards with which to judge, to refine, to correct your playing."

That is what Hofmann said, and the way he said it. I typed it, and many other things I have not the space to present here, word for word as soon as I got home. The meticulously chosen vocabulary, the balanced phrases fascinated me almost as much as what he said.

Two hours earlier I had walked into this room as a young pianist on the brink of a public career, one who had been encouraged by many eminent musicians to make my New York debut long before this day. Now I realized that I knew nothing about the piano. I had finally encountered standards—Olympian standards—and a conception of music and performance that had never before touched me at all. It gradually dawned on me that I had been luxuriating in a formless sea of sound. I did not know what I was hearing or doing. I had no idea what, besides genius, produced great interpretation. Never had it occurred to me that there were basic principles behind such an art as Hofmann's and that they could be formulated and understood. My head swam. In a voice that was sympathetic but icily objective, Hofmann brought me back with a characteristic "Ahem."

"There are quite a few things you have to learn that would make a vast difference to your playing, to your entire life in music. I think I might be able to help you with some of them. Mrs. Hofmann and I are sailing next week to Europe for several months. If you would like to go abroad and do some work with me I shall arrange it."

Would I?

That is when and how my life became enriched by a master and a friend who will live within me every minute until I cease to draw breath. He will live in this way to some others, too. But when Josef Hofmann died an era died.

During the first fabulous months of my association with him I saw Hofmann almost every day. In London, Berlin, Paris, then back in London again. Every concert he played, everything he said and demonstrated at lessons, let in a new flood of light. He constantly applied principles to ordinary experience. Discussing the problem of stage projection, he once said:

"If someone entered this room and you spoke to him in a normal conversational tone, he would hear you easily. If you used the same tone from a platform, the people in the fourth row would ask, 'What's that? What's he saying?' Public communication demands heightened projection, otherwise we are talking or playing to ourselves. Remember, although we are playing to express ourselves, we are expressing ourselves to *others*."

Like others, I had heard of Hofmann's "special" pianos, made exclusively for him with narrower keys because of his unusually small hands. He told me that he had become accustomed to such keyboards in Russia, where the reduced measurements were standard. I was always amused to observe that whether or not Hofmann used his special keyboard his playing remained totally unaffected. If one of his pianos did not happen to arrive in time for a concert, if he played on some studio piano or at the homes of friends, it evidently made little difference. He never mentioned it. His effortlessness and mastery remained intact.

All the while, he revealed many of his human traits. Once, while riding in a train, I turned to say something to him. He put up a restraining hand and shook his head. "Excuse me," he said, with eyes closed, "I'm practising." He rarely stopped thinking or hearing music except when he played tennis or poker or chess. His surest escape was an all-night session in his tool shop, surrounded by his beloved precision machines and implements. It was here that he invented shock-absorbers, air-springs, and other automobile appliances used by famed manufacturers.

Scientific precision characterized both the man and the artist. So did a puckish sense of humor, economy of means, a reserved warmth guided by supreme refinement, and unexpected little quirks.

Hofmann had a penchant for Abdulla cigarettes, an expensive, pungent Turkish blend that he always smoked through a long thin holder. Whenever he opened a new box he would meticulously cut each cigarette in half with a small scissors, loftily proclaiming that nobody ever smoked a whole cigarette anyway. He adored fine food. With a gourmet's repast under his belt and a good wine within reach, he grew warm and expansive. He told marvelous stories and was an excellent listener to the stories of others, which he carefully preserved in a little black book.

MY ASSOCIATION with Hofmann continued fairly steadily until 1942. After that he became a confirmed Californian and a virtual recluse. But we corresponded up to the last. His carefully handwritten letters were full of ironic humor, full of violent and unprintable comments on piano performances and recordings he was hearing over the radio. Almost every sentence had the bitter-sweet flavor of the past in a direct or oblique reference to the present.

"I heard," he once wrote, "your friend (no longer mine) 'interpret' the Tchaikovsky Concerto over the

(*Continued on page* 60)

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BALLADRY AND BALLAD SINGERS

By WM. HUGH JANSEN, *assistant professor of English, University of Kentucky.*

"THE ENGLISH AND SCOTTISH POPULAR BALLADS (THE CHILD BALLADS)." *4 vols.* "GREAT BRITISH BALLADS NOT INCLUDED IN THE CHILD COLLECTION." *1 vol. Sung by Ewan MacColl and A. L. Lloyd. Edited by Kenneth S. Goldstein. Produced by Kenneth S. Goldstein in association with The Folklore Press.* Riverside RLP 12-621/622/623/624/625/626/627/628/629. Folklore Series, $4.98 each.

A MAJOR EFFORT in the recording of balladry, Kenneth Goldstein's five-volume series for Riverside is indeed noble in purpose. That purpose Mr. Goldstein defines as making "available to scholars, lecturers, and instructors in the fields of folklore, balladry, and English literature recordings of the great traditional ballads appropriate for use in classroom and lecture work." He further states that the purpose is not "the edification of a commercial public." If the latter is meant as a prediction, I venture that it will be proved regrettably accurate.

The first four volumes of this series contain the rather overwhelming number of seventy-two Child ballads (about five hours' worth). For the lay member of the "commercial" public it might be pointed out here that a "Child ballad" is one of the 305 British folksongs designated as ballads some sixty years ago in a truly monumental work by Professor F. J. Child, the first internationally recognized American scholar of balladry. The fifth and supplementary volume contains on a single record—the first four volumes have two records each—ten ballad-like British folksongs that were not embalmed by Child, although he knew at least some of them. Anent this latter ten I share the belief, refuted by Mr. Goldstein, that "Down in Yon Forest" is not a ballad, but I am glad that he has included it, for it is a lovely thing and perhaps it can be used in the classroom to illustrate the difference between a ballad and a quite mystical lyric. And although I don't always find myself in agreement with Child's inconsistent judgment, I can certainly sympathize with the esthetic considerations that led him to withhold his accolade from "The Shooting of His Dear," which is for me a poor thing indeed.

The assumptions underlying the editorial policy are certain to arouse considerable discussion among the ballad scholars who are the avowed audience, and some of that discussion—as I am sure Mr. Goldstein, himself a true scholar, must know—will not be unacrimonious. Some of the points at issue really are the special province of the scholar and belong not in these pages, but others should concern any listener.

The first of these is the whole complex problem of oral circulation. Like all other folksongs, the popular ballad is learned by a folk singer from the performance of other folksingers. A limited field experience leads me to classify folk performers, including singers, into two groups. The first is made up of those who, within the sometimes quite impressive limitations of their ability, strive to reproduce what they have learned "just as I heard it" and who frequently respectfully identify their model and master. The second group consists of more self-assured individuals who, having aurally learned a song (or whatever), perform that song to the best of their own ability, adapting it to their particular skills and, according to their lights, improving it. In the mouths of the former group the best that can happen to a transmitted song is the maintenance of whatever beauties it possessed as performed by the model being imitated; naturally, the greater likelihood is deterioration. Performed by the latter group, a song is likely to be changed, and that change may be, by anyone's standards, a palpable improvement. In the existence of these two kinds of performers lies at least part of the explanation for the tremendous variability in folk materials: *e.g.*, the sometimes staggering variation in the versions of a single ballad.

This too-summary scholastic discourse has certain implications for the ballad recordings being reviewed. Reference to the full and very helpful annotations bound into the albums—which, incidentally, are handsomely produced—shows that only twenty-five of the eighty-two ballads sung by Messrs. MacColl and Lloyd came to these singers by completely authentic means, that is, were learned aurally from single sources. Two others were learned from phonograph recordings of other folk singers—a source that has to be reckoned with, however reluctantly, when one is working with real folk singers, and a source which must be considered as possibly "authentically folk" in our mechanized day. Twenty-three others have been learned from printed collections made by collectors a generation or more ago, and each of these twenty-three is, so far as possible, a reproduction of the version of some folk singer as recorded by a worker in the field. Clearly the ballad scholar cannot consider these authentically orally circulated, so far as the present recording is concerned; but since the original singer of the printed version is beyond all hearing, the present reproductions, which may be very pale imitations (in the light of the difficulties of committing the odd intervals of folk music to conventional notation), do have real historical interest and value.

But twenty-nine of the ballads recorded qualify for the most profane epithet in the vocabulary of some ballad scholars: composite. Of these, twelve consist of fragments aurally learned that have been "collected" with printed sources of more-or-less antiquity and thirteen consist of composites made up of two or more printed sources. The printed sources drawn upon are almost entirely collections made from folk singers by reliable reporters. Thus, these sources each represent an actual oral version at some given time and spot in the history of an individual ballad. The composites have been made with the proclaimed purpose of giving "as complete a text as possible." For a "commercial public" such a purpose is completely justifiable, but these recordings are intended to aid in the proper discussion of "the place of oral songlore in the life of early folk communities," and there is no real reason for believing that any reconstructed composite text ever existed in any folk community. Implicit in the very presentation of composite texts is the assumption that the extant extremely different versions of a single ballad came into existence by a process of fragmentation from one master form. This is simply untenable in the light of the vagaries of oral transmission.

OF COURSE, a number of quibbles might be made. The representation of Scots on the printed pages is rather inconsistent: *light* and *licht* represent one sound, so do *guid* and *gweed, yin* and *ane* (on the same page) and *night* and *nicht* (in the same text); apostrophes are used inconsistently (*ha'e, hae*, and *gie*). Some of the transcrip-

(*Continued on page* 59)

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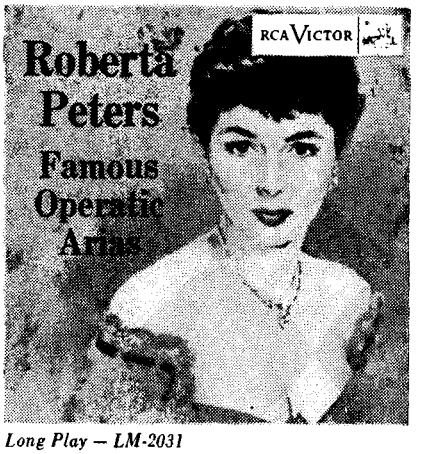

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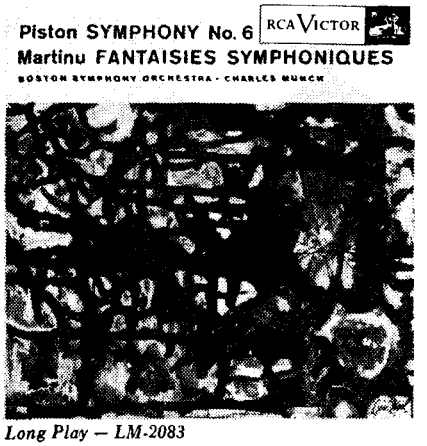

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Singers of Handel's time, a caricature by Hogarth.

HANDEL MISHANDLED

HANDEL: *"Israel in Egypt." Sir Malcolm Sargent conducting the Liverpool Philharmonic Orchestra and Huddersfield Choral Society, with Elsie Morison, soprano, Monica Sinclair, contralto, and Richard Lewis, tenor. Angel* 3550-B, $9.96.

HANDEL: *"Julius Caesar." Hans Swarowsky conducting the Akademiechor and Pro Musica Chamber Orchestra of Vienna, with Otto Wiener (Caesar), Phil Curzon (Ptolemy), Herbert Handt (Sextus), Elisabeth Roon (Cleopatra), and Mira Kaln (Cornelia).* Vox PL-8012, $9.96.

HOPES THAT have too often been unrealized rise again at announcement of a new recording of any Handel oratorio other than "Messiah" (of which there appear to be nine versions on the market). They have risen again, but only to be dashed. The new Angel version of "Israel in Egypt" turns out to be a sham in an era that has reached the wisdom and courtesy of respecting a composer's text as closely as possible. It opens, as though to give fair warning, with a fanfare arranged by the conductor, Sir Malcolm Sargent. It altogether omits the chorus "Egypt was glad," the soprano duet "The Lord is my strength," the chorus "And I will exalt Him," the chorus "Thou sentest forth thy wrath," the chorus "The earth swallowed them," and the duet "Thou in Thy mercy"—and presents that magnificent bass duet "The Lord is a man of war" as a chorus.

The booklet accompanying the two-record set includes a muddleheaded essay by Sir Malcolm in which he pretends to justify the omissions on the ground that the recording "contains only those numbers which are usually performed at concerts in England," the change in character of "The Lord is a man of war" by writing that "to avoid the engagement of a second singer for this one number, and for greater effect, it is traditionally sung in England by the male chorus." Also, having quite destroyed the wonderfully apposite color of Handel's instrumental accompaniment to the same chorus, Sir Malcolm—admitting that Handel wrote the obbligato for oboes—claims that his use of trumpets instead is justified because Handel's oboes were "both loud and numerous, and . . . had 'trumpets in A' been available, he would have used them." (This particular sort of extra-sensory perception across the centuries threatens to become epidemic.) The result of this insensitive meddling is to rule the recording out of serious consideration as a facsimile of one of Handel's greatest oratorios.

The Liverpool Philharmonic Orchestra and Huddersfield Choral Society give Sir Malcolm what he asks of them—which is often lacking in all excitement and grandeur. The three soloists (six are in fact required) range from excellent (Monica Sinclair, contralto) to fair (Elsie Morison, soprano) to poor (Richard Lewis, tenor). Elsie Morison and Richard Lewis, by the way, were both better as soloists in the genuinely complete recording of "Israel in Egypt" issued six years ago by the Handel Society (LP-1), which was graced with six soloists, including the two basses required for "The Lord is a man of war." That earlier recording was made murky, however, by the limp conducting of Walter Goehr; the only other version available now—with the Berlin Chamber Choir and Berlin Symphony Orchestra, conducted by Helmut Koch (Bach Guild 521-2)—is also unsatisfactory. Unless Sir Thomas Beecham will accept the implied challenge, I see no near prospect of a recording of "Israel in Egypt" worthy of its magnificence.

Even more depressing is a recording of Handel's wonderful opera "Giulio Cesare" which omits not only numbers for which the printed text is given on the album liner, but also several numbers for which it is not—as well as the character of Curio. Indifferently conducted by Hans Swarowsky, the Akademiechor and Pro Musica Chamber Orchestra of Vienna are not lifted out of their routine by soloists with no conception of eighteenth-century Italian-opera style. Also, the soloists make obtrusively clear that Italian is not their native language: they pronounce "questa" as "qvesta," "desiar" as "desizhar," and "legno" as "lyenyo." Any relation between what is in these grooves and Handel's highly successful "Giulio Cesare" as first presented in London with a six-star cast on February 20, 1742, is fortuitous. Now that the counter-tenor voice has begun to flourish again (Alfred Deller in England, Russell Oberlin here), no excuse survives for not presenting and recording Handel's wonderful operas with only the minimum of editing required by the incompleteness of some of his scoring indications. Anything else, in 1957, approaches unnecessarily the condition of libel.

—HERBERT WEINSTOCK.

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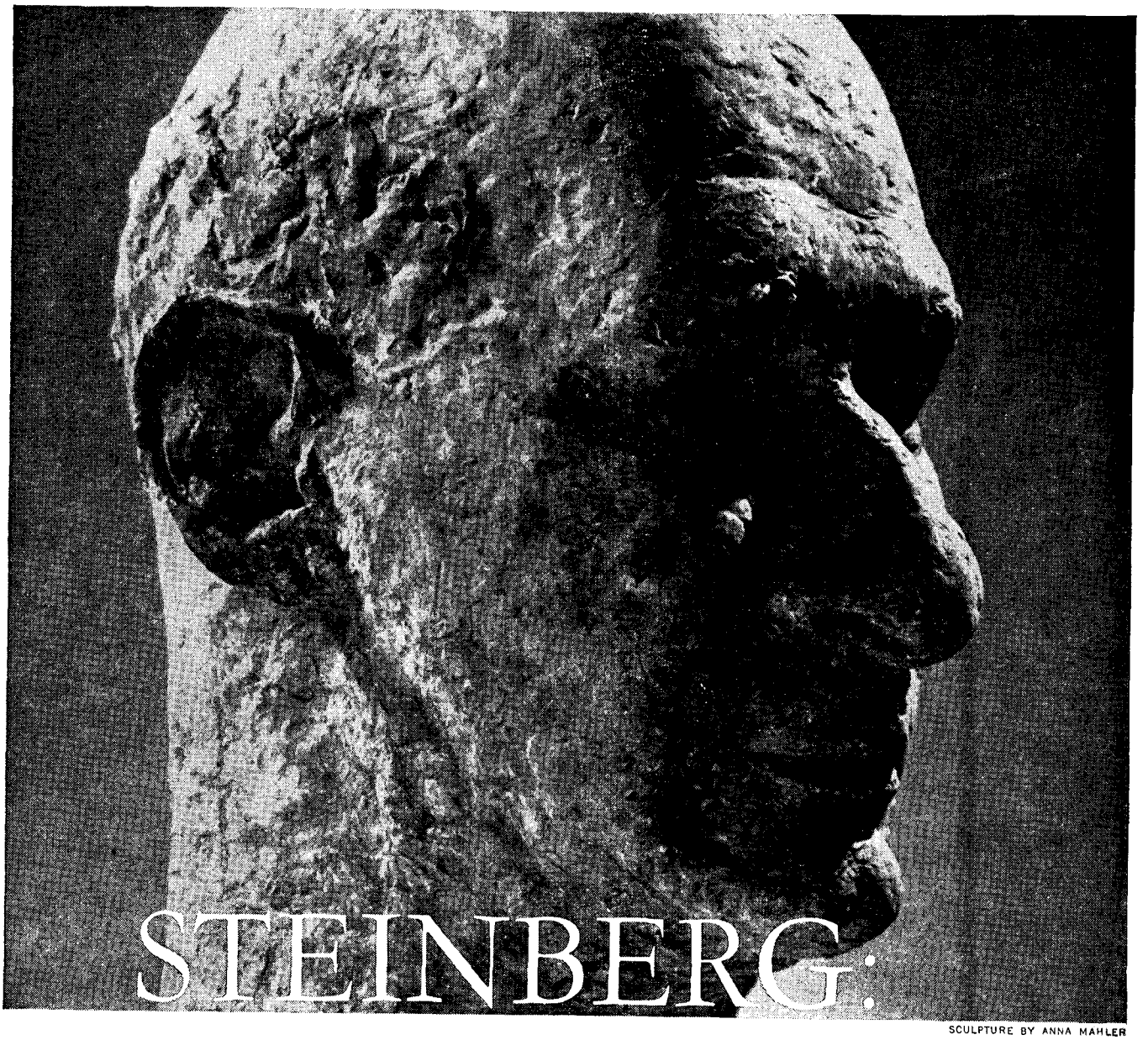

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Recordings in Review

Weber, Wagner, and Windgassen

WEBER: *"Der Freischütz" (excerpts). Wolfgang Windgassen, Anny Schlemm, Rita Streich, and Hermann Uhde, with Arthur Rother and Ferdinand Leitner conducting.* Decca DL 9896, $3.98.

WAGNER: *"Die Meistersinger" (excerpts). Windgassen, Annelies Kupper, Herta Topper, Josef Herrmann and Richard Holm, with Leitner conducting.* Decca DL 9895, $3.98. *"Tristan und Isolde" (excerpts). Windgassen, Astrid Varnay, Margarete Klose, Kim Borg, Herta Topper, and Herman Weigert, Leopold Ludwig, Rother and Leitner, conductors.* Decca DL 9897. $3.98.

ALONG WITH the negative evidence of his recent appearances in the Metropolitan's "Ring" the positive suggestion of these discs is that, in more ample times, Wolfgang Windgassen would be concerned with the congenial task of being a lyric Wagner-Weber tenor rather than the ungrateful one of trying to be the heroic Siegfried-Siegmund kind. However, Bayreuth abhors a vacuum as much as Nature, and Windgassen's undeniable talents have been encouraged to extend themselves in a way kind neither to him nor to Wagner.

One can hear in his singing of "Durch die Wälder" from "Freischütz" and "Fanget An," "Morgenlich leuchtend," and the Quintet from "Die Meistersinger" that Windgassen has a feeling for phrase and accent that he can honor in these lighter matters, but must forego in the heavier requirements of the "Ring." In "Tristan" he is restricted to the final pages of Act III, in which Tristan expires, and these are hard going for him.

The "highlights" otherwise are inversely satisfying to the lengths of the works from which they are taken, meaning that "Der Freischütz" is best served, "Tristan" least, and "Die Meistersinger" indifferently. Weber's score has the further advantage of Rita Streich's voice for the part of Ännchen's music that is heard, and the lovely sound of Anny Schlemm's for "Wie nahte mir der Schlummer" and "Und ob die Wolke sie verhuelle." In the "Meistersinger" bits, the most space is allotted to Herrmann's voicing of Sachs's "Flieder" monologue, "Wahn Wahn," and "Verachtet Mir die Meister Nicht." He sounds to be an experienced artist with a strong feeling for word projection, if not an Edelmannish sound. "Tristan" is mostly Isolde (first-act narrative), Brangaene ("Warning" from Act II), and Marke (Monologue) plus the Prelude and Liebestod. Varnay and Klose are both interesting performers, of course, though the vocal values tend to be rather frayed.

Otherwise, the orchestral elements are out of a mixed bag, artfully equalized to suggest a sequence. Inasmuch as none of the conductors achieves more than a respectable standard, there is no vast discrepancy within the individual disc, though as many as four directors (in "Tristan") take part. As may be expected from some of the items previously issued, the Deutsch Grammophon technical work is capable.

Van Beinum's Bartok

BARTOK: *Music for Strings, Percussion and Celesta.* STRAVINSKY: *"Song of the Nightingale." Eduard van Beinum conducting the Amsterdam Concertgebouw Orchestra.* Epic LC 3274, $3.98.

RIMSKY-KORSAKOV: *"Scheherezade" The same.* Epic LC 3300, $3.98.

ACCORDING TO an experienced man about studios: "It is easy always to be 98 per cent on a record. It is very hard to be 102 per cent." The point of the parable, of course, is that perfection is relatively accessible, but the glow that occasionally comes into a performance before an audience is much harder to ignite. These fine-sounding performances of Rimsky-Korsakov and Stravinsky affirm the truth of one aspect of the statement: fortunately the Bartok proves also that 102 per cent is sometimes attainable.

Why that should be I have no way of knowing, but ample means for enjoying. Van Beinum, certainly, is not notable as a Bartok sympathizer (his version of the "Concerto for Orchestra" is one of the better ones, but by no means the best), but this effort tops most by those so accredited. If I would venture a guess, it would relate to the same factors that have distinguished successive performances of Stravinsky's "Sacre du Printemps"; as the shock impact wears off, it is the musical substance of the score which determines interpretative success.

Something of the sort distinguishes Van Beinum's direction of Bartok here: a strong feeling for the totality of the work which gathers the isolated effects into the flow of the music rather than calling attention to them, individually, as they happen. Also, he does not underplay the slow sections (movements 1 and 3), achieving greater continuity thereby with the fast ones. The allegros are taken at a challenging pace, but the fine orchestra is more than equal to the test. There are similar virtues of performance in the Stravinsky, but not as strong a feeling for the musical idiom.

As an orchestral showpiece, Rimsky's score is as suitable to the Concertgebouw as it is for the dozen other fine orchestras which have had at it for LP. Van Beinum's treatment ranks high for musicianship, but meticulous care and musicianship are not the whole answer to this work's appeal; it calls for more dramatic accents than Van Beinum provides, a splashier sense of color than he demonstrates. The Philips (Dutch) engineers have responded well in each instance, though the Bartok score gives them the most with which to work.

Clara Petraglia of Brazil

FOLK SONGS: *Clara Petraglia, accompanying herself on the guitar.* Westminster WP 6030, $3.98.

WESTMINSTER'S FACULTY for recognizing unexploited talent and doing something worthwhile about it is, apparently, not limited to such performers in the classical repertory as pianist Paul Badura-Skoda, cellist Antonio Janigro, or guitarist Julian Bream. Clara Petraglia is certainly one of the most interesting singers of her kind to be heard in years: the kind being best personified by the late Elsie Houston, whose "Dansa de Caboclo" is the only familiar item in Petraglia's collection of eighteen Brazilian folk songs.

To be sure, Petraglia is still on the way to the refinement and artistry of Houston, but she is identified as only in her twenties. Thus, she has ample time to find herself in this uncharted field. In her favor are a delightful vocal personality, a lively sense of rhythm, and a good range of interpretative sympathy. I like her particularly in the dreamy vein typified by "Se fores ao Rio Roxto" ("When You Go to the Pink River") or "Azulao" ("Bluebird"), but she can also make interesting listening of the lively "Dansa de Caboclo" or "A Mulata." She also has an uncommon skill in integrating her singing with self-played accompaniments on the "viola" (in this case, Brazilian for "guitar").

It would have been helpful, in launching Miss Petraglia, for Westminster to have provided texts and translations of the songs she performs. The information provided with my copy was limited to titles (translated).

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Voice and guitar are both beautifully reproduced.

Fine Frame, Wrong Picture

COPLAND: *"Appalachian Spring," "Billy the Kid." Eugene Ormandy conducting the Philadelphia Orchestra.* Columbia ML 5157, $3.98.

IT IS A fine thing to hear the expert solo players of the great orchestra—woodwinds and brass especially—devote themselves to these homegrown products, but not so fine when the whole machinery swings into action. Without invoking the origins of "Appalachian Spring" for a mere thirteen instruments (Wagner's "Siegfried Idyll" was originally scored for sixteen, Mozart's "Kleine Nachtmusik" for a string quintet), there is a certain fitness of acoustical frame for any musical picture. Ormandy, it seems to me, has indulged in the blow-up techniques of modern photography to make Copland fit the frame of the Philadelphia Orchestra rather than framing the picture the composer drew.

This conjecture comes close to a certainty in the treatment of "Billy the Kid," with whose history (since its first performance in 1939) I have had a closer acquaintance. Much of its original charm related to the unpretentiousness of the orchestral scoring, the pure sound of music that came out of the pit orchestra. Doubtless the composer relishes the compliment implied by the enlarged treatment of Ormandy, but whimsy and humor are ill-served by this kind of grossification. Again, it begins superbly, with solo winds and strings in able hands; but the onslaught of percussion and cymbals is more suitable to Mossolov's "Iron Foundry" than Copland's cowboy ballet.

Assuming that the listener does not gag at the Ormandy treatment, that he can, in fact, swallow it, it can be said that the execution is in the orchestra's best style, and the reproduction is probably the best these works have yet had.

Weill's Lyric "Johnny Johnson"

WEILL-GREEN: *"Johnny Johnson," with Burgess Meredith, Hiram Sherman, Evelyn Lear, Jane Connell, Lotte Lenya, etc., with Samuel Matlowsky conducting.* MGM E 3447, $3.98.

THOSE WHO RECALL the Group Theatre's "Johnny Johnson" of 1936 largely for a likeable tune "To Love You and to Leave You" (which was perpetuated if not ennobled in a dance band version directed by Ray Noble) will be pleasantly surprised to discover that it contains enough Weill music for a double-sided LP disc. Much of it is in the composer's own highly characteristic vein, though the satiric jibes at military discipline it contains are not as sharp as they once seemed.

On the other hand, the music has more profile, more depth than memory recalled, suggesting that its intangibles mature better than the tangibles of the text (in its proper perspective, Paul Green's verbal accomplishment was a sizable one). There are even some overtones of the kind of "underman" sympathy conveyed by parts of Berg's "Wozzeck," though it is doubtless related to a common heritage—the dour Central European atmosphere of the 1920s—than to any direct influence.

As performance, this disc is variable, very good in certain solo efforts (they are not individually identified, and the only ones immediately recognizable are Lotte Lenya's lovely "Mon Ami" and Burgess Meredith's affectionate reprise of "To Love You and to Leave You") and the "Asylum Chorus." The orchestral performance is another matter, for Weill's scoring for a pit orchestra has numerous *deliberately* tawdry colorations that can sound merely cheap if not carefully supervised. Matlowsky handles much of it very well, though it strikes me the engineers have been a little too energetically fidelity-minded with such assertive instruments as the drums, cymbals, banjo, etc. Altogether, however, there is real substance in "Johnny Johnson" and it is good to have so much of it so well done. Next project: "Knickerbocker Holiday," with Meredith in the Walter Houston role.

A Sonata by Kirchner

KIRCHNER: *"Sonata Concertante." Eudice Shapiro, violin, with Leon Kirchner, piano. Trio. Kirchner, piano, with Nathan Rubin, violin, and George Neikrug, cello.* Epic LC 3306, $3.98.

IT IS four years plus since Tossy Spivakovsky first performed this work in New York, in November 1952, with the composer as pianist. I hadn't heard it again, but receipt of the recording (a product of the Fromm Foundation's cooperation with Epic) roused recollections of a piece with substance, shape, and a distinctive profile. Few works heard in the interim have left such an impression, and it is a welcome discovery, on rehearing, that these qualities have not declined.

Doubtless Kirchner has his doctrinaire theories, derived from work with Schoenberg, Bloch, and Sessions—but they are fortunately at the service of his impulses here, not their master.

There is a strong sense of musical action through its twenty-one minute length (a consecutive movement, with several tempo changes), also a grace of melodic thought which relieves what might otherwise be an overinsistent rhythmic drive. Obviously no new work of this length can be adequately described in a paragraph, but this balance between melodic and rhythmic idea confirms the balance of violin and piano prominence which justify the designation "sonata concertante." Together they contribute much to the sense of a unified work.

The trio (dating from 1954) is rather heavier going, perhaps because of a greater tendency to elaboration, a busier texture, and more diffusion of idea among the three instruments. It nevertheless attests that the Brooklyn-born Kirchner (he has lived and worked in California during the last seventeen of his thirty-eight years) has a pronounced feeling for the idiom of chamber music. Both works are finely played and sharply reproduced, with Miss Shapiro earning special credit.

—IRVING KOLODIN.

Burgess Meredith and Lotte Lenya recording Weill's "Johnny Johnson."

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Recordings Reports I: Orchestral LPs

WORK, PERFORMER, DATA	REPORT
Beethoven: Symphony No. 6. Eugen Jochum conducting the Berlin Philharmonic Orchestra. Decca DL 9892, $3.98.	Fine orchestral work (especially in the solo woodwinds and brass) spaciously reproduced are the essential distinctions of this performance. Jochum is inclined to an unvarying conservatism which tends to a placid, uneventful "Pastorale."
Brahms: Concerto No. 2 in B flat. Alexander Uninsky, piano, with Willem van Otterloo conducting the Hague Philharmonic. Epic LC 3303, $3.98.	A much more satisfying version of this taxing work than Uninsky's previous associations with the virtuoso literature would suggest, ably seconded by Van Otterloo. He lacks pianistic power for the ultimate effect in the climaxes, but there is much sensitivity and good sound at other times. Superb reproduction.
Casella: "La Giara." Respighi: "Pines of Rome." Fernando Previtali conducting the orchestra of the Accademia di Santa Cecilia, Rome. London LL 1575, $3.98.	A boisterous and colorful piece, the Casella seems to have dropped out of the repertory for lack of the kind of individuality that has kept alive Falla's "Tricorne" and "Amor Brujo" with which it has some stylistic affinity. What Previtali conducts (and well) is a suite rather than the total ballet score. He also manages some picturesque effects in the "Pines," which has a particularly believable nightingale. Needless to say, the London engineers are not found wanting where a climax is required.
Haydn: Symphonies Nos. 99, 102. Mogens Wöldike conducting the Vienna State Opera Orchestra. Vanguard VRS 491, $4.98. Symphonies Nos. 100, 101. The same. Vanguard VRS 492, $4.98. Symphonies Nos. 103, 104. Vanguard VRS 493, $4.98.	Wöldike's musicianship and excellent taste do not include the occasional eccentricities to which Scherchen is inclined, thus providing equal justice to all six of these great works. However he rarely rises above a level of conscientious competence, leaving the brightening touches of humor, the brooding moments of deep feeling mostly for the listener to imagine. Purely as sound, the experience is gratifying for clarity and transparency of texture.
Haydn: Symphony No. 95. Mozart: Symphony No. 41. Ferenc Fricsay conducting the RIAS Symphony Orchestra. Decca DL 9745, $3.98.	Two uncommonly well-conceived performances of works which have more than their share of interpretative problems. The Haydn, with its fine finale, is animated by Fricsay with a sure sense of direction. The "Jupiter," which can be deadened by a literal interpretation, is given a good deal of rhythmic impulse in the first and last movements, to its total advantage. The size of the orchestra and the weight in the recording are nicely suitable to the works at hand.
Mozart: Concerto No. 5 in A (K.219). Bach: Concerto in A minor. Nathan Milstein, violin, with Harry Blech conducting. Capitol P8362, $3.98.	The kind of strong armed, incisive playing Milstein provides for the Bach is eminently in place, and the results are both interesting and invigorating. In the Mozart, however, this bears down a little heavily on the music's texture, making it all a trifle ponderous and overstated. Fine sound from the English ensemble.
Schubert: "Rosamunde" music, Symphony No. 5 in B flat. Bruno Walter conducting the Columbia Symphony Orchestra. Columbia ML 5156, $3.98.	If there is a complaint with this offering, it would be with the restriction of the "Rosamunde" music, for which Walter has such communicative feeling, to the C major ("Zauberharfe") overture, the second ballet music and third entr'acte. What there is, is masterfully done, but we could wish for more. The symphony has Walter's own kind of lyricism, if not the sparkle imparted to some aspects of it by Beecham. Fine sound.
Sibelius: The Tone Poems ("En Saga," "Swan of Tuonela," "Lemminkainen's Homecoming," "Pohjola's Daughter," "The Bard," "Finlandia," "Prelude to the Tempest," "Nightride and Sunrise," "Oceanides" and "Tapiola." Sir Adrian Boult conducting. Vanguard 489-90, $9.96.	As these works tend to become scattered through innumerable collections and combinations, with inevitable duplication, it is a reasonable thought for Vanguard to bring them together, especially as the ten works make a snug fit on two LPs. The qualification, for my taste, relates to the somewhat tame treatment of Sir Adrian, who cannot stoop to the elemental even in the raw drama of "Finlandia." Clean cut, well-organized patterns, but more Saville Row than Mannerheimintie. The presentation, with the paintings of Akseli Gallen-Kallela as illustrations, and informative comment by Abraham Veinus, is excellent. Likewise, the reproduction.
Strauss: "Bourgeois Gentilhomme." Ferdinand Leitner conducting the Berlin Philharmonic. DL 9903, $3.98.	Of and by itself, this is the best (also most extensive) treatment of the nine items now available. Reiner's version of the overture and duel music have more momentum than Leitner's, but the latter's statement of the two sections based on Lully is gratifying listening, the prelude to Act II and dinner music delightfully done. In addition, the virtuoso elements of the Berlin Philharmonic have been gathered into a superb chamber group, perfectly reproduced in that spirit.
Strauss: "Burleske," Francaix: "Concertino," Honegger: "Concertino." Margrit Weber, piano, with Ferenc Fricsay conducting the Berlin Symphony Orchestra. Decca DL 9900, $3.98.	A clever combination of elements, all slightly "off-beat" but complementing each other and the pianistic skills of the Swiss-born Weber. Oddly, she is less successful with her countryman Honegger's "Concertino" than with the Strauss and Francaix works, doubtless because its jazzy elements (dating from 1923) are alien to her. Her crisp articulation and lively rhythmic sense make the well-recorded "Burleske" choice among current versions, though the timpani is occasionally over prominent.
Strauss: "Ein Heldenleben." Willem Mengelberg conducting the New York Philharmonic-Symphony Orchestra. Camden CAL 337, $1.98.	A major addition to the list of restorations being offered by RCA at bargain prices. Long regarded as one of the great performances of "Heldenleben," plentiful evidence emerges from the nearly thirty-year old recording. Its stride and power, vitality, and fervor are a monumental tribute to the greatness of the Philharmonic in the Mengelberg-Toscanini-Furtwängler period.
Wagner: "Ring" excerpts. George Szell and the Cleveland Orchestra. Epic LC 3321, $3.98.	Szell and his fine orchestra perform with all concentration and efficiency in the "Ride of the Valkyries" and "Wotan's Farewell," the "Forest Murmurs," "Daybreak," "Siegfried's Rhine Journey," the "Funeral Music" and an instrumental summation of the "Immolation." With all the musical impulse however there is not enough emotional compulsion or dramatic strength to match previous best standards. Powerful reproduction.
Wieniawski: Concerto in A minor, Sarasate: "Carmen" fantasy, Saint-Saens: Introduction and Rondo Capriccioso. Leonid Kogan, violin, with orchestra. Westminster XWN 18228, $3.98.	In refinement of sound and elegance of its utilization, Kogan provides just treatment for all these works. He also has the sparkling sense of rhythm to relate Sarasate's embroideries to the basic fabric of Bizet. Unfortunately the point of origin is a dead, closet-size studio, with no resonance to speak of. —IRVING KOLODIN.

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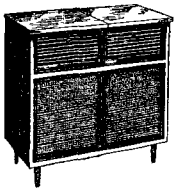

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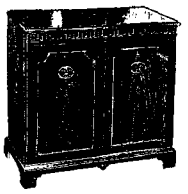

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Recordings Reports II: Miscellaneous LPs

WORK, PERFORMER, DATA	REPORT
Bach: "'Tis thee I would be Praising," "Invention No. 8." Ravel: "Pièce en forme de Habanera." Serly: Concerto. Davis Shuman, trombone, and chamber orchestra, Serly conducting. Audio Fidelity AFLP 1811, $5.95.	A valiant if not wholly successful effort by trombone virtuoso Shuman to persuade us that the wind instrument is as much at home in Ravel's "Pièce en forme de Habanera" as the violin, or can manage "Ich grolle nicht" as well as a tenor. The Serly concerto is an audible thesaurus of the effects possible on the cumbersome instrument, but not a striking work on its own. For Shuman, praise for attempting the impossible which (in the rapid moving Bach aria) also turns out to be the unattainable. Trombonists may be interested to know that the recording is faithful; others that the studio is very small.
Beethoven: Sonatas Op. 109, 110. Walter Gieseking, piano. Angel 35363, $4.98.	The promise of this disc is not fulfilled by the performances, which are small scale, withdrawn, and emotionally restrained. The A flat does attain a breadth of statement in the finale that provides a climax to what preceded, but the E major walks in shadows from first to last. The execution is faultless in the pianist's chosen style, and it is mirrored faithfully in the reproduction. However, it is in another musical world than Schnabel's performances of these works.
Boccherini: "La Tiranna Spagnola"; Cambini: Quartet in G minor; Galuppi: Quartet in G minor. Quartetto Italiano. Angel 45001, $3.98.	Fine mating of literature and performers, with the quality and quantity of the Quartetto Italiano's string sound closely related to the needs of the music. The Boccherini is tautly turned, with lively spirit and clean detail, the others likewise. The disc is clothed in what Angel calls its "library" garb: a gold imprinted "tweedy" looking fabric, which conjures up pipe, slippers, easy chair, and other adjuncts of contented listening. Neatly done.
Brahms: "Handel" variations, G minor Rhapsody, Intermezzo in E flat minor (Op. 118, No. 6). Witold Malcuzynski, piano. Angel 35349, $1.98.	The pianistic needs are constantly better served in the variations than the musical ones, as Malcuzynski tends to lose the thread of idea in a concentration on sounds and fingerings. Neither the Rhapsody nor the Intermezzo provides convincing proof that Malcuzynski is wholly happy in Brahms. Good sound.
Brahms: Capriccio in B minor, Op. 76, No. 2, Grieg: Albumblatt in A, Berceuse, "An den Frühling," etc. Harold Bauer, piano. Camden CAL 348, $1.98.	What made the great interpreters of the piano's golden age great is intermittently evident in this absorbing reissue (Volume 2) of "The Art of Harold Bauer." As those who grew up in his time can attest, Bauer was not in the first line of piano virtuosi, but he had an inquiring mind, a rich spirit, and a fine sensitivity for the atmosphere and intent of a musical conception. Schumann's "Novelette" in D, "Nachtstück," Bach's "Jesu, Joy of Man's Desiring," the A flat Impromptu of Schubert, the Chopin "Fantasie Impromptu" and Debussy's "Claire de lune" are among the characteristic items of his repertory represented. Tinkly reproduction for the most part.
Debussy: Preludes (Book I). Guiomar Novàes, piano. Vox PL 10180, $4.98.	In a month when Gieseking plays the late Beethoven sonata literature and Novàes undertakes Debussy, it's inevitable that the standards of one are going to find the other lacking. All of Novàes's intelligence, musicality, and fine pianistic command cannot establish a sympathy which she does not possess with the composer's idiom. The rich sound is too palpable, the articulation too sharp for the sonorities suitable for "Voiles," "Des Pas sur la Neige," or "Ce Qu'a vu le Vent d'Ouest." The more conventional "Fille aux Cheveux de lin" and "Minstrels" are more enjoyable listening. Oddly, the kind of reproduction (for the eye) which makes Seurat's "Afternoon at la Grande Jatte" a suitable cover decoration is not provided for the ear.
Faure: Sonata in A, Franck: Sonata in A. Lola Bobesco, violin, and Jacques Gentry, piano. London LL 1549, $3.98.	A combination of two performances formerly offered on individual ten-inch LPs. The rehearing is occasion for renewed esteem for Miss Bobesco, a suave performer with a sound something like the late Ginette Neveu's. Her partner is a capable performer, in the same refined style to which she is partial. Excellent reproduction.
Lambert: Concerto for Piano and Nonet: Eight Songs by Li-Po. Gordon Watson, piano, the Argo Ensemble, and Alexander Young, tenor, with Charles Groves conducting. Westminster XWN 18254, $3.98.	The sensitive performances add much to the appeal of these works, full of musical impulse if not always the most productive sense of organization. There is more atmosphere in the "Concerto" than in a previous issue on M-G-M; the ensemble also participates profitably in Young's fine performance of the songs. Excellent reproduction.
Rossini: "Una voce poco fa" ("Il Barbiere"), Donizetti: "Il dolce suono," etc. ("Lucia"), Verdi: "Caro nome," "Tutte le feste" ("Rigoletto"), etc. Roberta Peters, soprano, with the Rome Opera Orchestra conducted by Jonel Perlea and Vincenzo Bellezza. RCA Victor LM 2031, $3.98.	As the list of contents suggests, those who have missed Miss Peters in her Metropolitan specialties this winter will find most of them accounted for, in typical fashion. That is to say, the execution is clean, the sound good, the taste inclined to excess ornamentation, and top notes held too long. This may conform to Miss Peters's ideas of how to "sing coloratura," but it downgrades her artistically. Altogether, it is easier to take her seriously in the soubrette parts ("So anch'io la virtù magica" from "Don Pasquale" and "Or non sola" from Auber's "Fra Diavolo") than in the tragic ones of Lucia and Rigoletto. Also included is a rightly rung "Bell Song." Excellent sound throughout.
Schubert: "Gretchen am Spinnrade," "Die Junge Nonne," "An die Musik," etc. Kathleen Ferrier, mezzo soprano with Phyllis Spurr, piano. London LL 1529, $3.98.	A reissue of some of the most notable performances of the late Ferrier, showing her artistry and spirit at their most cherishable. In addition to the best sung "An die Musik" now available, the songs include a beautiful "Musensohn" and a finely sung "Widmung" (Schumann). Side two offers excerpts from Handel's "Rodelinda" and "Xerxes," Gluck's "Orfeo" (with Sir Malcolm Sargent conducting), and Mendelssohn's "Elijah" (Boyd Neel Orchestra). Not the richest recorded sound, but outstanding.
Smetana: "Aus meinem Leben" Quartet. Borodin: D major Quartet. Endres Quartet. VOX PL 10190, $4.98.	Two excellent performances by a fine quartet otherwise unknown to me. The players combine a high standard of technical execution with a thorough understanding of the works, also of the best traditions of chamber music playing. For another plus, the recording is ideally spacious.
Verdi: "Salce, salce," "Ave Maria" ("Otello"), etc. Elisabeth Rethberg, soprano, with various orchestras. Camden CAL 335, $1.98.	A choice collection of reissues from the Rethberg catalogue, including her superb "Ma dall' arido" and "Morrò, ma prima" from "Ballo in Maschera" as well as Mozart's "L'amerò sarò costante," the lighter "Hab' ich nur deine Liebe" (Suppé's "Boccaccio") and "Klänge der Heimat" (Strauss's "Fledermaus"). Whether in these or Wagner's "Traft ihr das Schiff" ("Holländer"), the Rethberg equipment is in peerless order, the results unique.
Verdi: "O patria mia" ("Aida"). Rose Bampton, soprano, etc. Camden CAL 346, $1.98.	Something of a non-critic's choice, with nine other singers of the 'thirties represented: Swarthout ("Carmen" excerpt), Bori ("Ah fors è lui"), Crooks ("Salut demeure"), de Luca ("O Carlo ascolta"), Jeritza ("Il est doux"), Miliza Korjus ("Der Hölle Rache"), Martinelli ("No, Pagliaccio"), J. C. Thomas ("Credo in un Dio") and Tibbett ("Toreador"). Much fine operatic art, reasonably well reproduced. —I. K.

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Balladry

Continued from page 50

tions need checking: one text is lacking a line; *'s* is at least twice omitted. While some easy terms are glossed, *taver* and *spey* are not.

And while one cannot argue over tastes, it seems to me that no favor is done the ballad by dubbing it "poetry of the highest order." It does not in the least vitiate the charm or the significance of balladry to admit that few ballad texts can meet any rigid poetic standards. But this is beside the point. Ballads are meant to be heard as songs. If the texts are to be considered without music, they should be compared with the lyrics of popular non-folk songs, and here they stand up very well. Lest it seem carping to deal with the editorial function at this length, may I point out that, in such a recording project with such an avowed purpose, it is the editorial function which is most important?

AND with that, may I turn to more positive qualities? Within their defined field, as you might expect from Mr. Goldstein's wealth of experience, these records are the best thing available, fully comparable with—though musically not so intriguing as—the Library of Congress recordings of American versions of these same and other ballads. As I've already said, the scholarly apparatus is full, yet succinct and remarkably helpful. It provides leads to further study and deftly summarizes the more interesting theses about some of the ballads, particularly about the texts rather than the tunes.

And what of the songs themselves? There is a kind of sameness to some of the tunes, which is probably emphasized by the facts that they are all unaccompanied and that there are only two voices. But there are some exciting tunes too: *e.g.*, "The Cruel Mother," the rollicking "Minoree," and the truly haunting "Lang A-Growing." The texts are, of course, very full, and some of those from strictly oral sources are quite unusual.

And finally the singers. Ewan MacColl is well-known to ballad scholars. He has a rich voice and mannerisms similar to Burl Ives's, although the two have very different ranges. A. L. Lloyd's voice is more typically that of a street-singer and will be less attractive to lay listeners, although he is faithfully representative of one folk-singing tradition. Both play rather freely with a tune in a way that will intrigue the scholar more than the layman.

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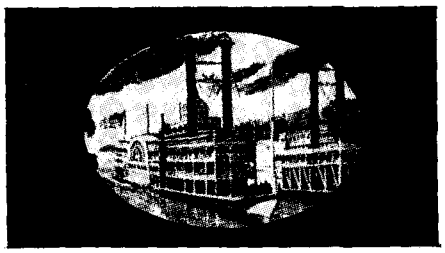

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Hofmann

Continued from page 49

radio recently. Later your friend (and always mine), Sascha Greiner of Steinway, informed me that a beautiful new three-year-old piano had been used (abused). Were a certain Society tuned in, the alleged artist would surely be imprisoned for cruelty to children!" (Hofmann, it may be recalled, was restrained by such a "Society" when he first came to America as a prodigy.)

On another occasion Hofmann wrote: "I have a new little sixteen-foot boat. It is a peach! I gave her the very modest name of 'Majestic.' From this, you will gather that by now I am fully artisticalized, modern style."

And what is left of Hofmann's contribution to "un-modern" artistry? One LP disc that recaptures the fortunate documentation of Hofmann's Golden Jubilee Concert at the Metropolitan Opera House in 1937. In my discussion of this disc (*SR* Sept. 24, 1955) I said that every performance furnishes ample material for a treatise on the art of piano playing and interpretation. I now submit that it serves to fill, however skimpily, a gaping void in the consecutive history of piano playing. This is the truth. And it is also the truth that in 1937 Hofmann was not at his greatest. The statement will only underline the extent of Hofmann's mastery at his height, for when he had less than that he still towered above most of the famed pianists of our day as a giant towers above pygmies. And were it not for the vision and persistence of the present executives of Columbia Records nothing at all but the recollections of an ever-decreasing band of music lovers would remain.

A few more recorded performances may turn up (especially from the acoustic period of his earlier European activity), but at the moment the Hofmann discography consists of the Jubilee disc. The absence of others has been loudly lamented and explained as "largely Hofmann's fault" in all the eulogies I read following his death. I do not think so. At any rate, it is at least a moot point. Here are the ramifications as I know them, the reader may judge for himself.

First, during Hofmann's greatest period (c. 1916 to 1931), Europe was the origin of the significant piano recordings of the large-form works, and such European favorites as Backhaus, Schnabel, Cortot, and Rubinstein supplied the bulk of the playing. Hofmann's career had firmly become largely all-American, and our recording companies were concentrating on small works that could be heard in their entirety on one side of a 78 rpm disc. Evidently, they had gauged the public taste perfectly, for they made fortunes on a literature of encore-size pieces, and so did the great artists who performed them—Caruso, Kreisler, Elman, Heifetz, Alma Gluck, McCormack, Paderewski, and a few others.

Hofmann was reluctant to be represented only by small works. He told me that his suggestions to do larger works were unenthusiastically received. He was also naively surprised to "sense some resistance" to his demand for "absolute veto." Everyone knew of Hofmann's dedication to artistic and technical perfection. The recording executives were undeniably right to shun the possibility of a week of solid work and costs to obtain one Chopin Ballade that Hofmann might grudgingly admit was "not too terrible."

He also held stubbornly to the conviction that recordings adversely affected box-office, and therefore he insisted on higher royalties as compensation. Undoubtedly he posed further problems to a company—this artist who not only demanded more money but insisted on performing a repertoire that was more expensive to produce and less salable.

HOFMANN never told me what he actually asked. I therefore cannot judge whether or not his terms were exorbitant. But I do know from his personal disappointment and bitterness on the subject that persuading Hofmann to record was not impossible. It seems to me that had the guiding lights of the recording companies of those days fully understood what Hofmann represented to the history of piano playing, nothing would have stood in the way of perpetuating his playing; that had he asked for the moon they would have made every effort to get it for him.

While probing the possibilities of working out some long-term project, Hofmann did make several experimental discs in the Twenties. He loathed them. The playing reflected his apprehensions. The acoustic shellacs reflected very little of his inimitably subtle and colorful art. That was another reason why he became difficult. But I repeat, his eventual cooperation would not have been impossible to obtain. Then would we have had, as we have from Rachmaninoff, a worthy heritage and the inspiration of an incomparable master who conceived ideals of harmonious magnificence, who molded and fashioned them and set them forth in beauty and noble perfection.

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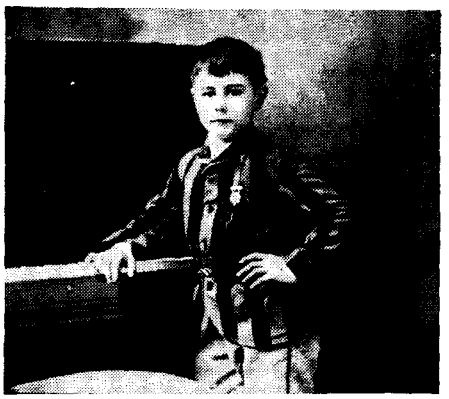
HOFMANN: ARTIST, MAN, INVENTOR

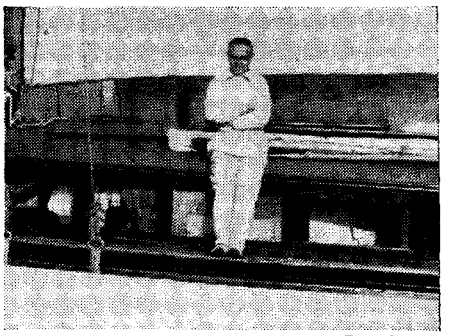


First American tour (1887).

—*Gessford.*

Turn-of-the-century trio, with Jean Gerardy (Belgian cellist) and Fritz Kreisler.

Playing tennis—probably in Switzerland.



—*Boughtons.*

Off Camden, Maine, in his self-designed sailing-motor yacht (1934).

—*Richard Fox.*

At the keyboard built to his specifications (1930s).

With A. W. (Sascha) Greiner of Steinway and Sons (1937).

—*Albert Petersen.*

With his son Anton, now a nuclear physicist.

—*Adrian Siegel.*

Rehearsing in 1945.

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STEREOPHONIC

Up to Date

IT'S NOT quite ten years since the LP record came in (Spring 1948), with results that everyone knows about. What might be called the era of good feeling that followed the "war of the speeds" has brought the cost of good music per minute to its lowest cost ever, with well-defined price categories ranging from $1.98 for "economy" reissues to as much as $7.98—via dollar step-ups—for one company's de luxe "Laboratory" series. The largest area of choice in the high (if not highest) fidelity category has settled at $3.98, with public confidence restored and industry minds pretty much at one.

However, technology is a dynamic thing—especially if it involves the dynamics of music—and new horizons are beckoning. Like Cinerama and other wide-screen devices in the films, tape is challenging the old concepts of playing-time, fidelity, durability, and all the rest. And though it isn't even old enough to call itself a flourishing business, it has already developed its own factions, with the champions of stereophonic pushing aside the claims of monaural.

For those not indoctrinated, the distinction is a simple one. "Monaural" is basically the same kind of sound one hears from a conventional disc. (It is, in fact, a replica of the tape used in the studio from which discs are cut.) It provides true continuity, in the sense that no interruption need be tolerated for a conventional symphony or concerto, or an act of opera. It can be played through the usual audio amplifier from a "tape deck" (reels, etc.) and does not require more than a single good speaker. "Stereophonic" is a leap into the wild blue yonder of tomorrow, for it professes to approximate the concert hall or opera house effect of "direction" as music is performed—horns and other brass from one side, strings and percussion from another, piano soloist in the middle, etc. For the perfectionist dissatisfied with the "artificial" flavor of ordinary reproduction —no matter how skilfully processed— it suggests new vistas of realism in home listening. It requires some radical alterations in present facilities—an additional amplifier and second speaker are minimal, as well as the "tape deck"—also in habits of listening. Each monaural tape costs several times the equivalent on a disc-recording, and "stereo" adds appreciably to this in equipment cost, though the tape itself costs about the same as monaural.

It is no secret that virtually all of the major companies (and the more enterprising lesser ones) have, for some months, been recording virtually all their sessions monaurally and stereophonically. (The experience of LP has taught them to guard all exits where a competitor's innovation might find them at a commercial disadvantage.) A good many refinements have already been introduced, particularly the use of a "fill" microphone to plug the "hole in the middle" characteristic of stereophonic sound several years ago. Several companies have pursued the production to the point of public sale—particularly RCA Victor and Westminster—which is the present point of contact with *SR*'s readers.

SO FAR I have been able to hear only a sampling of each, in most instances duplicating performances already released on LP and evaluated in the customary terms—artistic and mechanical. Among the RCA issues are the Heifetz performance of the Brahms Concerto with Fritz Reiner and the Chicago Symphony Orchestra, the same conductor and orchestra's version of the Bartok "Concerto for Orchestra," Stokowski conducting Menotti's "Sebastian" ballet, Charles Munch and the Boston Symphony in Berlioz's "Fantastique" and Tchaikovsky's "Romeo and Juliet," etc. Asked for a sample of its catalogue (trade-named Sonotape), Westminster provided Artur Rodzinski and an English orchestra performing sundry works of Tchaikovsky (Symphony No. 4 and "Nutcracker" ballet) and the Beethoven Fifth Symphony, Egon Petri playing Beethoven's "Appasionata," Robert Mandell conducting Stravinsky's "Histoire du Soldat," etc.

The variation in quality is considerable, of course, but at its best "stereophonic" attains a degree of realism not common with disc and single speaker. As the experienced listener knows, a second speaker attached to a conventional system will add materially to the enjoyment provided by ordinary means. The sound is diffused, the point of origin masked. These are advantages built into the "stereophonic" system, which tend,

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per se, to make it sound "more realistic" than single-speaker reproduction.

For the moment, however, this forward step has been offset by a long one backward—the reproductive end of the chain. No playback equipment is yet available (certainly not at a reasonable price) with speakers of the quality to demonstrate *home* "stereophonic" at anything like its laboratory promise. Ampex has one unit (more than $800) and RCA another (about half that price), but the fidelity in each instance is compromised by speakers of a size currently used—for disc reproduction—only in table models or small consoles. Neither would merit serious consideration by a music lover assembling hi-fi components.

The immediate question, of course, is: Why cannot such tape reproduction be an auxiliary function of existing audio systems, especially those in which several hundred dollars has been invested for a quality amplifier and speaker? Some answers are already forthcoming, and it is certain that there will be others by the time the fall audio shows come around. The David Bogen company has just announced its Model ST-10 "facility" (no other name is offered) to do the electrical work at a price of $52.50. The "tape deck" and second speaker are, of course, additional to this.

Assuming that the enthusiast spends the $250 or so to make his present audio system suitable for "stereophonic" tape he will next discover that a Beethoven symphony disc priced at $3.98 (with a Schubert symphony on side two) lists at $14.95 in its stereophonic counterpart. In the case of Tchaikovsky's Symphony No. 4 Sonotape's product falls into the $15.95 category, with a work of shorter duration (the "Appassionata") at a more modest $9.95. Nor is it likely that stepped-up production will materially lessen costs—for the element of greatest expense is the basic tape itself.

There is one factor that may change the course of "stereophonic" where price to the consumer is concerned: the experiments in England with "stereophonic" on disc. Admittedly, tape is a surer, easier process; but if "stereophonic" discs can be made to sell for half as much, the extra effort would be justified. Also, the conversion costs would be less (a special stylus, the Bogen kind of electrical "facility," and a second speaker). And the consumer would still have the familiar flat object in his hand rather than the unfamiliar reel with its threaded contents. The fate of industrial empires has been determined by even lesser factors. —I. K.

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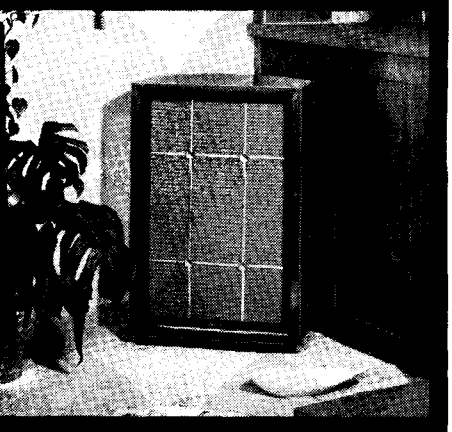

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THE AMEN CORNER

The Jazz Quiz

MY HOUSEHOLD, in a mood of economy not unattended by philosophic reflection, has avoided the joys and sorrows of television. But I must admit that rumors get around and that I have been persistently galled by the excitement and profits connected with the quiz shows. I am as capable of jealousy as the next man, and I have therefore decided to enter the quiz world atmosphere with my own particular enigmas. Herewith is THE AMEN CORNER's jazz quiz (I should imagine that, as a professional writer on jazz, I would be debarred from any possible net take as a contestant in similar affairs). I should warn would-be participants in this department's quiz that the questions are of stultifying difficulty, and that there are no prizes whatsoever. On the other hand, the answers will be found opposite.

Here we go, then, for a dozen brain scramblers:

1. What jazz singer, having taken his young son to a funeral, returned with the report: "The little feller was perfectly all right until they brought the loser down the aisle"?

2. What clarinet player was described as "a straight cross between Gary Cooper and Pee Wee Russell. He looks like Pee Wee Russell, and he plays the clarinet like Gary Cooper"?

3. What bandleader, playing in big houses like the New York Paramount, sometimes stopped his band *in medias res* and said: "The rest of the arrangement is more-or-less like that. You get the idea"?

4. What tuba player, faced with another of his ilk, declared: "You have rotary valves, and I hate you"?

5. What pianist, considering New York's roundabout and expensive one way street regulations, once had a taxi driver back him up a few doors along East 52nd Street, in order to call on what other pianist?

6. Name a jazz band, not the Original Dixieland, which was represented on phonograph records with the word spelled "jass."

7. Who failed to drive over a water hole, and then successively threw in his golf bag, his caddy, and himself?

8. What bandleader used to punctuate his broadcasts with the cry: "Is Perth Amboy listenin' in?"

9. Who played tailgate trombone with the early Paul Whiteman?

10. What band, having close connections with Brooklyn, New York, was engaged at the Florida—the best dancing spot in Tokyo, Japan—in 1936?

11. What is the first recorded instance of the syllables "bebop"?

12. What idol of modern jazz men never visited Spain for more than a weekend, but is well-remembered for a masterpiece depicting its sights and sounds?

These learned matters out of the way, it is time for a few notes on recent recordings. Trumpeter Chet Baker, a staggering performer on the jazz polls, is a refined artist who has often seemed a little too much so for me, but I hear a new authority in "Chet Baker and Crew" (Pacific

—Charles Peterson (in Ramsey and Smith's "Jazzmen").

Al Gold, Pee Wee Russell, Dickie Wells, and Max Kaminsky recording for the Hot Record Society.

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Jazz 1224). The young silversmith here executes some notably chaste effects, and they are delicately set off by Phil Urso, tenor; Bobby Timmons, piano; Jimmy Bond, bass; Peter Littman, drums; and Bill Loughbrough, chromatic tympani.

One of the most poetic of modern jazz composers and pianists is Tad Dameron, who is given to reflective harmonies rather than the presently popular glitter of single-finger coruscations. Six of his original pieces are offered in "Mating Call" (Prestige LP 7070). I am not too happy about the mate in question—tenor saxophonist John Coltrane—who seems to me rather too fervid a player to blend ideally with Dameron's twilit moods, but there is plenty of Dameron for his own sake. The excellent support is offered by John Simmons, bass, and Philly Joe Jones, drums.

Another of the best modern composer-pianists is displayed in "Billy Taylor: Cross Section" (Prestige LP 7071). The disciplined Taylor has long been for me a hypnotic performer, and on this disc he includes four of his original mambos, accompanied by Machito's rhythm section. I have a Caribbean addiction which has never been satisfied by so much as a glimpse of Port-au-Prince, and I heartily believe in the amalgam of Caribbean and more northern jazz rhythms.

The pulsing heart of the current Duke Ellington band is to be heard in "Johnny Hodges and the Ellington All-Stars" (ARS G-421) and not much more need be said. Duke's great colleague and arranger, Billy Strayhorn, replaces him at the piano, and the other gentlemen are Mr. Hodges, alto sax; Harry Carney, baritone sax; Ray Vance, violin; Jimmy Hamilton, clarinet; Quentin Jackson, trombone; Clark Terry, trumpet; Sam Woodyard, drums; and Jimmy Woode, bass. For me, the *piece de resistance* is another version of the perennial "Take the 'A' Train," but all the tunes are handsomely rendered, with a good deal more emphasis on solo improvising than is customary in an Ellington full band program.

—Wilder Hobson.

ANSWERS TO THE AMEN CORNER JAZZ QUIZ

1. Red McKenzie, a former jockey.
2. Jimmy Moynahan, as described by the cartographer Richard E. Harrison.
3. Charlie Barnet.
4. Attributed to J. Gordon Cates.
5. Count Basie (or so he claimed) to call on Fats Waller.
6. Arnold Johnson's Jass Band, on Edison records.
7. Joe Venuti, violinist.
8. Ted Lewis.
9. Sam Lewis.
10. Cap Warmack's Algerians.
11. McKinney's Cotton Pickers, "Four or Five Times" (1928).
12. Claude Debussy, composer of "Iberia."

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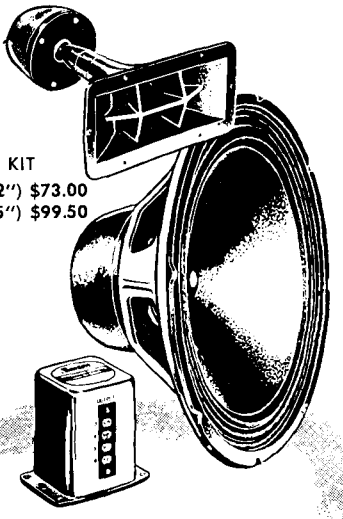

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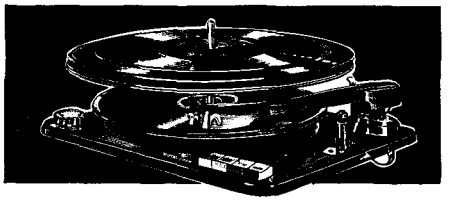

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THE OTHER SIDE

VERDI AND DVORAK BY KUBELIK

LONDON.

WHEN the Royal Ballet (better known the world over by its former title, the Sadler's Wells Ballet) once more went into residence at Covent Garden early in March, it signified the end of our winter opera season, a season which, for all its brevity and the restricted nature of the repertoire, has proved both interesting and full of promise. Kubelik appears to have taken ample stock of the situation and has set to work refurbishing the existing repertoire as well as widening our operatic horizons. Early in the season he conducted some outstandingly fine performances of "Otello" with Vinay, Gre Brouwenstijn, and Otakar Kraus in the leading rôles, and December saw the first of several important new productions, Janáćek's masterpiece, "Jenůfa," a work obviously close to his heart, which was given in English and without the help of any guest artists.

At about the same time we were offered a revival of "Carmen" in which the title role was assigned to the colored American singer Muriel Smith, of "Carmen Jones" fame, an imaginative move which, in the event, did not entirely succeed since Miss Smith was unable to summon sufficient temperament and vocal power to fill the larger canvas, and also because the very character of the English language seems continually at odds with the uninhibited passions of Bizet's evergreen score. The perennial language controversy flared up once more in January as we awaited the new production of "The Mastersingers" (not "Die Meistersinger"), but this turned out to be something of a triumph for Kubelik and his resident company, a highly creditable achievement founded on superb teamwork rather than individual vocal opulence.

THE season ended with a revival of Tippett's "Midsummer Marriage," a score of such great qualities and an opera of such glaring weaknesses as to break one's heart, but before that there were two performances of "Norma," with Callas in the title-rôle, which brought about a box-office stampede comparable only to that of last autumn's visit by the Bolshoi Ballet. It is almost four years since Callas was last heard at Covent Garden, so this was the first opportunity Londoners had of acquainting themselves with what might be called the "streamlined model." There can be no doubt that in the transformation from "too, too solid flesh" to slender loveliness Callas's voice has also undergone some change, for she no longer dominates the arduous final scene of the opera as of old; at the same time, however, her singing is more disciplined, a fact which considerably enhanced "Casta Diva," and

—*Piccagliani.*

Maria Callas at a recent recording session, with Antonino Votto (holding his conductor's baton), Giuseppe Di Stefano, and Nicola Zaccaria.

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from an artistic point of view her performance is more beautiful and compelling than ever. As on the occasion of her first London appearance in the autumn of 1952, Callas's partner in those wonderful duets was Ebe Stignani; although still a skilful artist, the veteran mezzo can no longer challenge the soprano's brilliance on equal terms, while the substitute Pollione, Giuseppe Vertecchi, seemed rather out of his depth in such company.

In turning our attention to the March records, Kubelik provides a convenient link since his name appears, bracketed with that of the Vienna Philharmonic, in the current Decca list. Last month's "New World" Symphony he follows up with a most successful account of Dvorak's No. 2 in D minor, to my mind a finer and less hackneyed work than the popular E minor. In some hands this symphony can sound remarkably Teutonic, but Kubelik's impassioned performance is Bohemian to the very core and surpasses in every way his earlier HMV recording with the Philharmonia. Despite their extensive Nixa-Westminster commitments, Boult and the London Philharmonic still find time for an occasional contribution to the Decca catalogue, the latest of which turns out to be an agreeable and beautifully recorded rendering of Tchaikovsky's 3rd "Polish" Symphony, a work which hitherto has been lamentably neglected on LP.

Ever since EMI took over control of Capitol, the latter's classical repertoire has been appallingly neglected and at the beginning of this year the bulk of Capitol classics issued here under the Decca regime was withdrawn from the catalogue. Shortly, however, recordings from this source are to be released here on the HMV label in an effort to strengthen the latter's American representation after the loss of RCA Victor. There is much talk, too, about a big Russian contract recently signed by this group, a contract which will take EMI recording teams into the heart of Russia instead of waiting for Russian artists to visit this country. Meanwhile, however, RCA artists continue to occupy leading positions among the HMV releases and, after almost seven years, HMV has put on the market Toscanini's 1950 performances of Smetana's "Vitava," Dukas's "Apprenti Sorcier," and Saint-Saëns's "Danse Macabre"; the "Golden Treasury Series" disc of operatic duets, Mozart Symphonies Nos. 40 and 41, conducted by Reiner, and Horowitz's Carnegie Hall recital are also included in the March list.

—THOMAS HEINITZ.

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Desmond Shawe-Taylor
in The Gramophone—February

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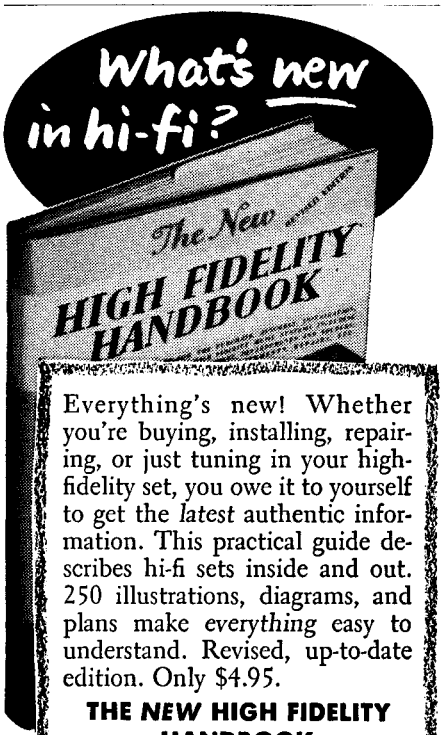

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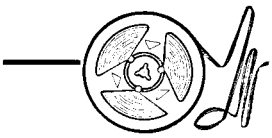


THE WORLD OF TAPE

"Come in, Warsaw"

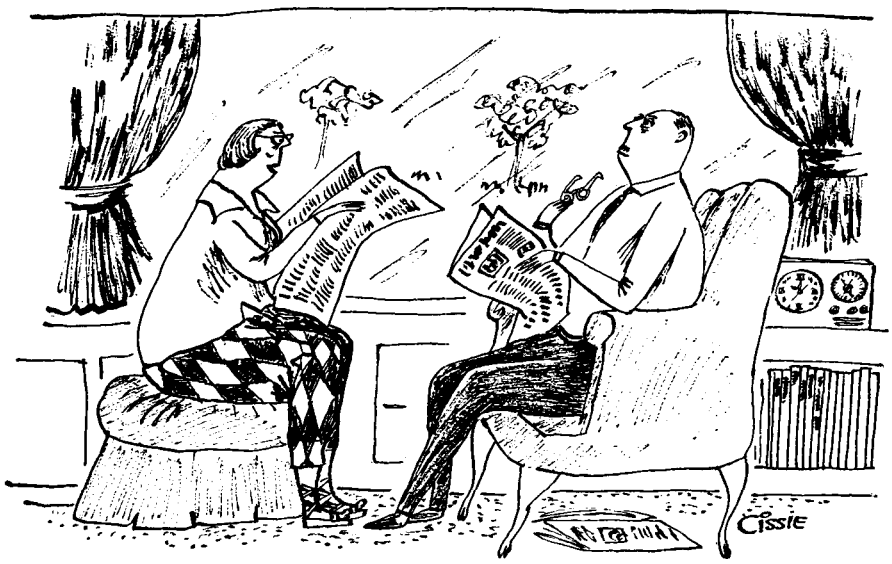
ONE of the areas in which tape recording has proved its worth is radio news broadcasting. It is, in fact, partly due to the use of tape recording that radio news broadcasts from foreign countries are more intelligible than they ever have been. And, by the use of tape, broadcasters may report on-the-spot events that might otherwise have gone unreported. They may also preserve for later transmission overseas broadcasts that might otherwise have been ruined.

The web of facilities and technicians that makes an overseas news broadcast possible is intricate and delicate. The voice of the correspondent may come from a telephone booth in Moscow, a sound truck in Berlin, or a BBC studio in London. From the point of origin, unless that point happens to be at a radio transmitter, his voice is carried by telephone lines to a transmitter from which it is sent, via point-to-point radio transmission, to a commercially operated receiving station in this country. Thence again the correspondent's voice is sent via high-quality telephone lines to the control room of the studio, or to the tape recording room, from which his portion of the news program is to be broadcast. In order that the news correspondent may know when to start talking, "cue" or "talkback" facilities have to be made available. That means another chain of communication from the broadcast studio here to a receiving station from which the news program, or the news editor's or technician's voice, can be relayed via telephone circuits to the correspondent wherever he may be.

It is easy enough to understand that occasionally a link in either chain of communication may fail. The result is either that the correspondent does not know when to broadcast or that no one at this end of the circuit hears him. Where the failure to function occurs in the "cue" or "talkback" channel, there is still a chance of getting the news on the air. By prearrangement the correspondent will begin to broadcast at a specified time if he does not hear any sound on the "cue" channel. But if his sending facilities fail, there is generally nothing that can be done about it in the limited time available. It is in forestalling this that tape recording earns its keep.

At present, except for those countries receivable via the transatlantic cable, voice transmission to this country takes place by means of radio. Radio waves are still at the mercy of atmospheric disturbances which vary in their effect on transmissions from day to day and hour to hour. Thus a voice coming from Tel Aviv or Cairo, for instance, may be barely intelligible at 7 a.m. and clear as a bell at 7:35 a.m. By means of tape recording the best possible signal can be recorded and played back on the air at the specified time.

Tape recording also may free the correspondent to hunt for later news while the news he has already recorded is awaiting transmission. In addition, tape-recording facilities around the world permit the relaying



"Milton Cross is singing 'Rigoletto' this week."

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of taped news at times selected to avoid atmospheric disturbances. Future cables and new methods of radio transmission may possibly make the relaying of voice signals unnecessary.

When a news report has been recorded in advance of a broadcast there is often time to improve its intelligibility. Sometimes the tape can be improved by filtering. This involves rerecording the original tape onto another tape, in the process accentuating the sound frequencies where the particular voice's *meaningful* sounds are concentrated. At the same time those sound bands that contain mostly hum and noise, and that obscure intelligibility, are practically eliminated. Occasionally a voice with sharply clipped components (a vagary of radio transmission) can be made intelligible by artificial reverberation.

IN ADDITION to its proven ability in news reporting, tape recording has been of inestimable value in providing background material, sounds in the news and speeches of persons in the public eye. Tapes of this kind can be recorded anywhere on hand-portable recorders, and the tapes mailed or radioed to the broadcast station.

Although, by the use of tape recording, today's radio listener is more certain than ever before of receiving clearly audible news, there have been occasional failures. Some have been due to censors lowering the boom at the last minute, others have been caused by a correspondent's sudden incapacitating illness, albeit radio newsmen don't give up the ghost easily. At other times transmitters have suddenly gone off the air: almost anything can—and does—happen.

Witness the time everything was arranged for an important news report from Warsaw, which was scheduled to travel across Europe to London and then, via the new cable, to CBS News in New York. The appointed time arrived—not a sound from Warsaw! I turned up the control of the talkback microphone. "This is CBS New York calling CBS Warsaw. Come in, Warsaw!" No answer. I waited, then repeated the call, with the same negative result. As I watched the clock's hands spinning around to air time, I heard the London technician, with his familiar accent, calling "Hello, CBS! London tech calling!" "What's holding up the Warsaw circuit?" I asked. Back came the reply. "The mayor of Manchester is talking with the mayor of Warsaw and won't give up the circuit!"—which goes to prove that there are situations in which even tape recording is of no avail. —JOEL TALL.

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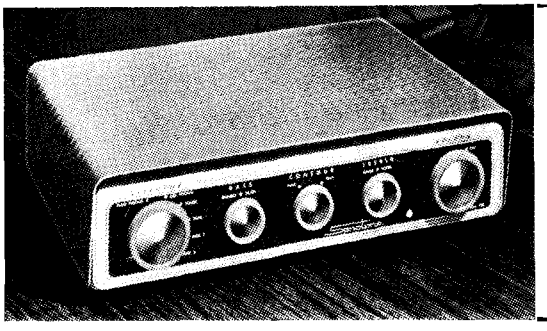

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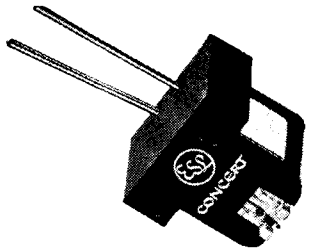

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OPERA OMELETTE—

What Makes Milton Cross?

By R. A. SPORCIC

GOOD afternoon, ladies and gentlemen. This is your announcer speaking to you from cell 44 of the famed Bellevue Opera House. The opera which we are to hear this afternoon is that ever popular masterpiece "Rigomorto" by the Old Granddad of opera, Peppi Pappi.

"Rigomorto" is a violent story of love, hatred, revenge, and a herd of stray sheep. The curtain rises on a scene in a vestibule of a ducal palace. Azuletto, hunchback jester at the court of the Duke di Luni, pauses before the door of his master's apartment. In an aria of intense energy he tells a fearful tale: the tale of how his infant daughter had been snatched from his very arms and burned as a witch. This deed had been perpetrated years before by the father of the present duke in accordance with an old superstition that the daughter of a hunchback must necessarily be a witch.

Azuletto awaits only the day when revenge can be brought upon the head of the young duke. The distraught father recalls every gruesome detail of the burning. The music swells to a tremendous climax, and Azuletto falls swooning.

The next scene between a mysterious troubadour, actually the duke in disguise, and Leonilda occurs in the garden of Leonilda's father, the Count Monterando. Azuletto, who has secretly followed the duke, remains hidden in the background throughout the lovers' duet. His scheming mind is at work. "This is my revenge," he plots. "The duke is enamoured of Leonilda. I'll hire an assassin to kidnap her and use her as bait to lure the duke to a deserted spot in the mountains from whence he'll never return."

"Vendetta, Vendetta!" shrieks Azuletto as he falls swooning.

Some few days have passed before the opening of Act II. The first part of Azuletto's crafty plan has been accomplished. Leonilda is held prisoner by a band of cut-throat gipsies in their wild mountain retreat. The female leader of the group, "L'Assassina," sings a vulgar song:

I'll kill for a nickel—love for a dime;
If you've got the money, I've got the time.

The gipsies dance.

Azuletto appears wrapped in a dark cloak. He tells "L'Assassina" that the duke will come in the disguise of a traveler to rescue Leonilda. "You must lure him into yon deserted hovel and stab him to death. You must *keel* him!" Azuletto dismisses the blackguard and gloats over his coming revenge in an aria of tremendous power. And, as the curtain descends, Azuletto falls swooning.

Act III transpires in the ballroom of the palace where a great entertainment is in progress. There are fair women, brave men, and Azuletto. The gaiety is interrupted. Aged Count Monterando breaks into the hall and accuses the duke of having visited his daughter secretly and of having abducted her. The count draws his sword. A fight would ensue, but Azuletto saves the situation by giving an impromptu masquerade. He covers his head with a mop and evokes an old gipsy woman sitting before a fire telling a strange tale of a direful burning. The funloving courtiers think it a great act, but they are entirely innocent of the irony of the situation. For the story Azuletto has related is exactly the same that we heard in the first act. It is the story of his long-lost daughter and the fearful facts surrounding her demise.

There is one in the crowd, however, who discerns a little more than mockery in Azuletto's performance. It is the Count Monterando who, after he has been arrested by the duke's guards, remarks sinisterly to the jester, "I would have a word with you later, Worm." Soldiers escort the old man away, and the merrymaking proceeds.

Azuletto craftily suggests to the duke that he might rescue his loved one by disguising as a traveler and visiting the hideout of "L'Assassina" where it is rumored the count's

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daughter is held. The courtiers think this a capital idea, and the dashing duke would do anything, he says, to save Leonilda. "Besides," sardonically adds Azuletto, "you might find another conquest there."

Di Luni dons a mask, and disguised as a traveler, leaves forthwith for the mountain retreat. The courtiers disperse to obtain disguises to follow the duke, and Azuletto is left alone. His gloating is interrupted by the guards escorting Monterando to prison. "What was it you would say to me, Old Man?" tauntingly asks Azuletto.

THE old man could tell a great deal, but he keeps Azuletto in suspense, goading and leading him on until in a fit of triumph he unlooses the fateful secret which he has guarded all these years. Leonilda is actually Azuletto's long-lost daughter who was thought to have been burned. The count had saved her from the flames at the last moment, he says, and he has cherished her as his daughter ever since.

Azuletto is dumfounded. He comforts the old man and then rushes away into the night to try to prevent the tragedy which is brewing.

Left alone, the old man falls swooning.

Act IV takes us once again to the gipsy hideout in the mountains, where all is proceeding as Azuletto had originally hoped it would. The duke meets "L'Assassina" and makes violent love to her, thinking this the best way to gain her confidence; she responds favorably, thinking that the best way to lure him into the hovel. Leonilda overhears them from a place of concealment in the background. She recognizes the duke from a scarf he is wearing and thinks him unfaithful. At this point occurs the famous "Misery." The bantering of the lovers, the wailing of Leonilda, and the braying of some stray sheep all find expression in this, the most remarkable concerted piece in all opera.

The duke and "L'Assassina" retire to the deserted hovel. Leonilda rushes from concealment and pours out her anguish over having been deserted by the duke. Distraught, she takes poison from a ring on her finger.

Azuletto arrives to find his daughter in a dying condition. Their tender duet of recognition is interrupted by cries from the hovel. The duke staggers out, "I'm stabbed!" he gasps and falls dead at the feet of the man who has bought his doom. Leonilda draws her last piteous breaths forgiving her wretched father. Azuletto is overcome with overwhelming emotion. The old man falls, swooning.

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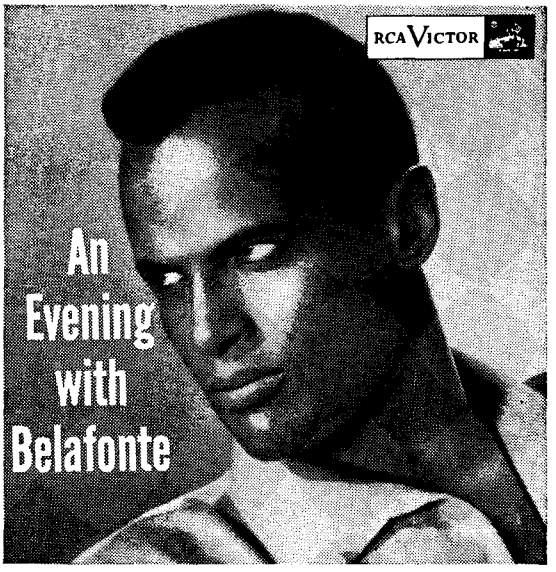

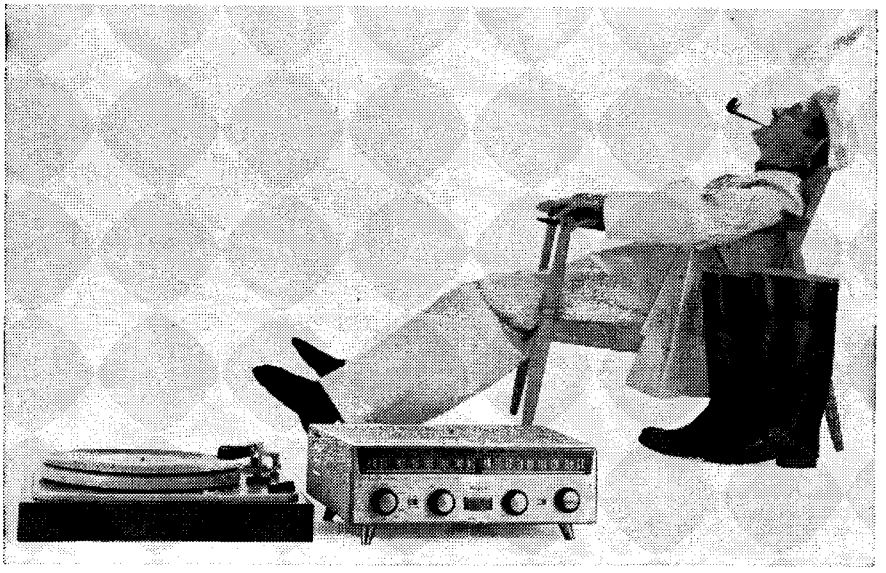

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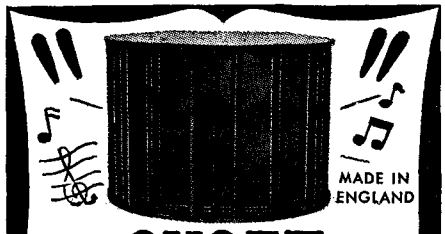

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MOZART: *Twelve Canons, Adagio and Rondo in C minor, K 617; Adagio in C, K 617a. Norddeutscher Singkreis, conductor: Gottfried Wolters; Bruno Hoffmann, Glass Harmonica; Gustav Scheck, Flute; Helmut Winschermann, Oboe; Emil Seiler, Viola; August Wenzinger, Violoncello.* Archive, ARC 3044, $5.98.

THESE TWO RECORDS present aspects of Mozart still largely unknown to the general public. The record of songs differs from others of its type in that five singers are engaged. First of all, this makes pleasant variety for those listeners who have not learned that the presence of a number of pieces on an LP does not oblige them to hear the whole lot every time. Second, and this is much more important, the songs are properly distributed between the sexes. The ladies have frequently been quite predatory about annexing the male song literature, and granted that a Lehmann or a Schwarzkopf can make a beautiful thing of "An Chloe," the pleasure and the sense are much greater when the song is assigned to a man.

Along with fairly frequently sung Lieder such as "Das Veilchen," "Abendempfindung," and "Warnung," there are less familiar pieces like the very funny "Die Alte" and the great dramatic scena "Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte." Also there is an interesting oddity, the tenor cantata "Die ihr des unermesslichen Weltalls Schoepfer ehrt." This is one of Mozart's masonic works, written while he was at work on "The Magic Flute," and it provides an unexpected defense of that opera's much-maligned librettist, Schikaneder. The poet of the cantata, a certain Ziegenhagen, expresses many of the sentiments stressed in "The Magic Flute," but in place of Schikaneder's simple little verses we have here the fustian found in the sententious platitudes of political harangues.

The same record contains two comic vocal ensembles, "Das Bandel" and the marvelous "Caro mio Druck und Schluck," which is a wonderful parody of Mozart's own operatic style, as acute, as expert, and as funny as only he himself could have made it. All the singers do very well, particularly Margot Guilleaume, but Neumeyer's accompaniments, though valuable for being played on an eighteenth-century piano, are a bit stiff.

The companion record is one of the most beautiful ever made. On one side there are twelve canons, vocal chamber music for home use, pieces in a tradition that had its greatest flowering in sixteenth-century England and Italy. Mozart did not hesitate to pour his greatest skill into these unpretentious miniatures (cf. Brahms and his similarly perfect Liebeslieder Waltzes), and each of these canons, of which the longest takes barely two minutes, permits a glimpse at perfection. The singing by the Norddeutscher Singkreis under Gottfried Wolters is breathtakingly beautiful in sound and always miraculously sensitive to the words.

On the other side there are two compositions written during the last year of Mozart's life for Marianne Kirchgaessner, a Viennese girl just turned twenty, blind from birth, who had nevertheless become a virtuoso on the glass harmonica, touring all over Europe with her ethereal instrument. The glass harmonica is one of the inventions of the extraordinary Benjamin Franklin and it consists of a series of glass bowls, kept partially submerged in a trough of water and rotating on a horizontal spindle. It is played with the fingers; principle and sound are the same as running a wet fingertip rapidly around the rim of a wine-glass.

It is becoming increasingly clear to critics that at the end of his life Mozart was on the point of entering into a new style most familiarly represented by the "Ave Verum" and by much of "The Magic Flute." Perhaps the glass harmonica with its otherworldly sound is the most perfect vehicle for this already unearthly music of a man so lonely in the midst of greatest sociability and so prematurely familiar with a death that would claim him before the end of that year. This music, overwhelming even while never rising above pianissimo, is played very beautifully by Bruno Hoffmann on an instrument of his own construction, accompanied by members of the Scheck-Wenzinger Ensemble. —MICHAEL STEINBERG.

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LETTERS TO THE

RECORDINGS EDITOR

CHAY ON TRANSLATIONS

MARIE CHAY'S criticism of the unfortunate translations provided for Italian opera texts (*SR* Feb. 23) is a point well taken. But it should not be forgotten that the German language has suffered equally at the hands of so-called translators. I have noted to my dismay many examples of German-English atrocities as horrible as anything produced by G. Ricordi and Co. One pathetic example: the outrageous text for "Die Meistersinger" which accompanies the London recording. I have found more success struggling through the German with the aid of a dictionary than attempting to make some sense out of the so-called translation.

DAVID KESSEL.

Ann Arbor, Mich.

HOW WEIRD THE DREE

I VIGOROUSLY agree with Marie Chay's aggrieved grandmother: almost all libretto translations are execrable. (I would exclude the Angel opera album libretti from the opprobrium.) If the sense is not minced, diced, and spiced by the curious art of translatorship, it is dried out into a few wisps of antiquarian's prose. But my favorite example is not from Italian opera translation, but from a popularly sold (and here, generously, unnamed) libretto of "Die Walküre." Wotan's second-act concession to Fricka (as regards the protection of Siegmund), "Er geh' seines Weg's" ("Let him go his way . . .") is rendered:

> WOTAN: *(Lowering his voice.)* His weird he shall dree!

ERIC ROTHSTEIN.

Cambridge, Mass.

MOZART, SR. ON DISCS

SO FAR I HAVE looked in vain for any recorded music of Leopold Mozart. Does any exist? I know it is pretty useless to ever think I will hear his music in a concert hall.

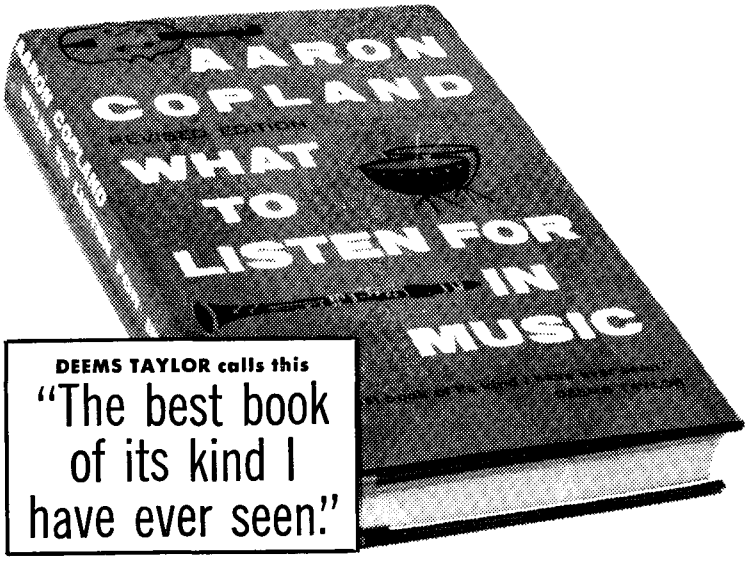
PHIL LEAVITT.

Hartford, Conn.

EDITOR'S NOTE: *It is the present belief that "Haydn's" Toy Symphony is a composition of Mozart, Sr.*

VOCAL REVIVALS

THE CAMDEN release of the Elisabeth Rethberg disc is one of the more satisfying of the reissues I have heard. The idea of devoting an entire disc to one person's artistry is in itself commendable, and this one has a high degree of artistic and sonic quality. It is also another reminder of the wealth of choice material available in the Victor vaults that has yet to appear in LP form. With a host of Hempels, Matzenauers, Gerhardts, Pinzas,



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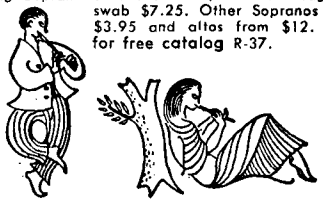

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THE BEECHAM "SERAGLIO"

I HAVE JUST had the exhilarating experience of listening to the new Beecham-Angel recording of Mozart's "The Abduction from the Seraglio." I believe it is all you said it was, and more. For one thing, Beecham's relocation of two of the arias not only seems dramatically justifiable, but could hardly be considered an affront to Mozart's creative wishes. After all, would not the sequence of scenes and arias be dictated by the librettist as a blueprint for the composer? According to Mozart's letters, the opera was composed in great haste and exultation, circumstances which may well have prevented him from catching these dramatic inconsistencies. One would hope that due to the artistic perfection of this enterprise Angel might see fit to utilize Sir Thomas's services for recording of Mozart's other operatic masterpieces.

ERNEST GILBERT.

Detroit, Mich.

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Vancouver, B. C.

CHASINS ON BRAILOWSKY

I HAVE JUST finished reading Abram Chasins's article on Brailowsky. Coming as it does, while the dust and debris raised by the Ciardi article are still floating in the critical air, I think it is peculiarly worthy of comment.

I believe that if people were even one-half as ready to praise as they are to blame, the volume of mail resulting from this article should equal that raised by Mr. Ciardi's controversial piece. Please pass my bravos on to Mr. Chasins, and accept my thanks for printing a stimulating and informative article.

RALPH MARTIN FREYDBERG.

New York, N. Y.

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Kirk Douglas

KIRK DOUGLAS

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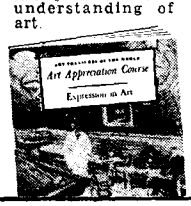

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